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1909 - 1914

SEVENTY-FOURTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1909.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

FOUNDATION FOR THE BLIND, INC. RESEARCH DEPT. LIBRARY

NEW YORK:
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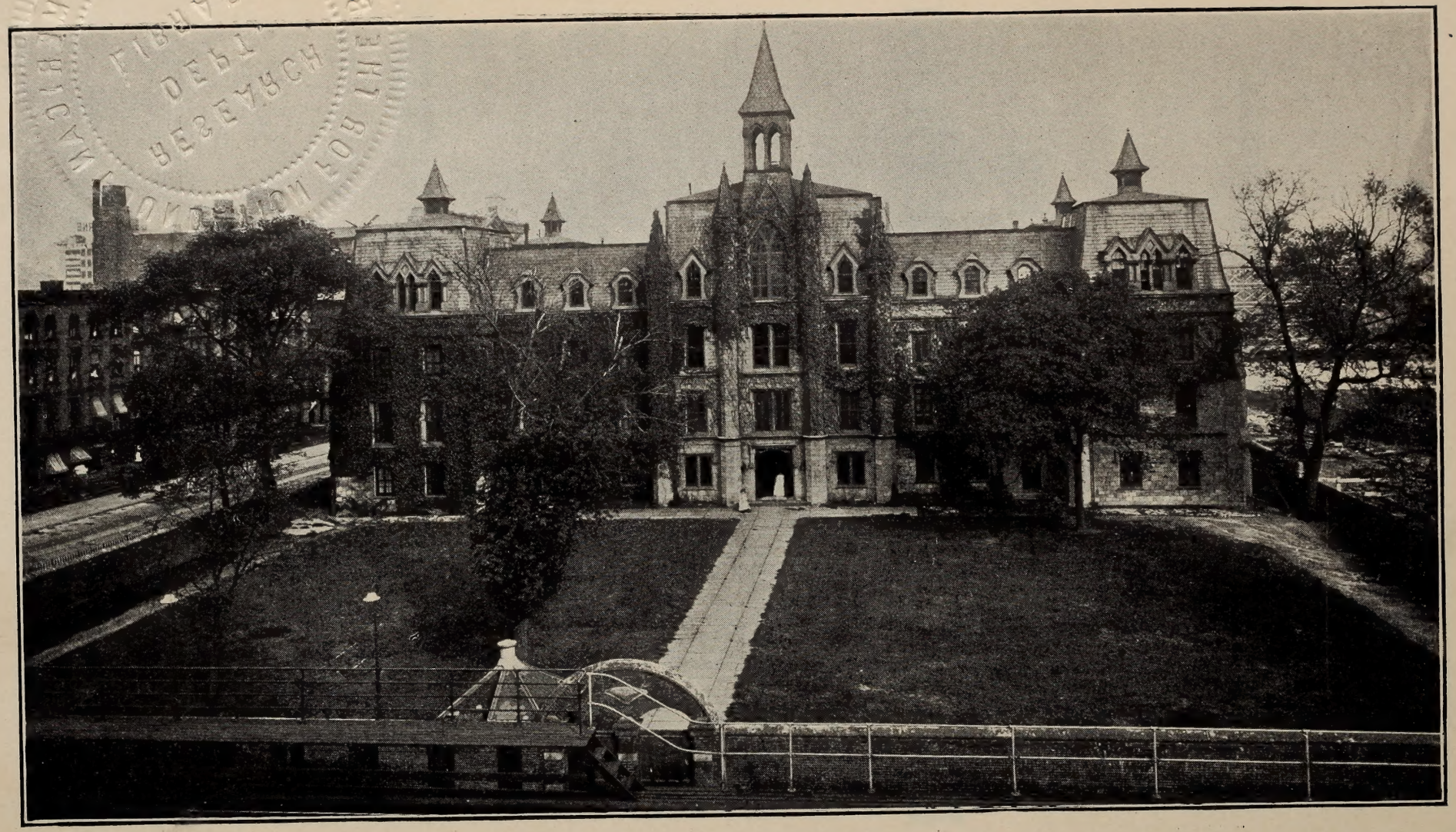
1910



THE FRONT OF THE INSTITUTION.

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MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D. 1831–1845
Averill, Herman 1831–1832
Bolton, Curtis 1831–1835
Donaldson, James 1831–1832
Bogert, Henry K 1831–1832
Remsen, Henry 1831–1832
Stuyvesant, John R 1831–1840
Price, Thompson 1831–1840
Ketchum, Morris 1831–1837
Miller, Sylvanus 1831–1832
Crosby, William B 1831–1833
Lee, Gideon 1831–1836
Ketchum, Hiram 1831–1838
Wood, Samuel 1831–1836
Jenkins, Thomas W 1831–1836
Thomas, Henry 1831–1834
Nevins, Rufus L 1831–1832
Beers, Joseph D 1831–1832
Mott, Samuel F 1831
Patterson, Matthew C 1831–1833
Russ, John D., M.D 1833–1834
Dwight, Theodore 1833–1837
Brown, Silas 1833–1859
Hagg, John P 1833
Spring, George 1833–1835
Walker, John W 1833–1839
Miller, Franklin 1833–1835
Steel, Jonathan D 1833
Allen, Moses 1834
Lyons, Stephen 1834–1836
Dissosway, Gabriel P 1834–1836
Phelps, Anson G 1834–1855
Crosby, William H 1835
Hoyt, Charles 1835–1839
Oakley, Charles 1835
Titus, Peter S 1836
Allen, George F 1836–1839, 1841–1862
Trulock, Joseph 1836–1840
Mandeville, William 1836–1837
Chandler, Adoniram 1836
Cushman, D. Alonzo 1837–1843
Blakeman, Wm. N., M.D. 1837–1839, 1841
Wood, Isaac, M.D 1837–1859
Hart, Joseph C 1837–1840
Holmes, Curtis 1837–1838
Roome, Edward 1837–1845
Seton, Samuel W 1837
Gracie, Robert 1838–1861
Demilt, Samuel 1838
Hart, James H 1839
Murray, Robert J 1839–1858
Schermerhorn, Peter Augustus. 1839–1845
Tallmadge, Henry F 1839–1841
Thompson, Martin E 1839
Moore, Clement C 1840–1850
Olyphant, D. W. C 1840
Averill, Augustine 1840
Beers, Cyrenius 1841–1853
Suydam, Lambert 1841–1842
Holmes, Silas 1841–1842
Case, Robert L 1841–1861
Crosby, John P 1841–1859
Collins, Stacey B 1841
Schermerhorn, E. H 1841–1842
Marsh, James 1842–1852
Murray, Hamilton 1842–1847
Walsh, A. R 1842–1850
Wood, John 1842–1850
Jones, Edward 1843–1850
Whittemore, William T 1843–1845
Smith, Floyd 1844–1848
Dean, Nicholas 1844–1848
Jones, William P 1846–1849
Thurston, William R 1846–1851
Sheldon, Henry 1846–1854
King, John A 1848–1854
Schell, Augustus 1849–1883
Day, Mahlon 1849–1854

Jones, George F..... { 1850–1859, 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N.....1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward.....1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T.....1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William.....1856–1862
Warren, James.....1856–1859
Cammann, George P., M.D..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis.....1859–1860
Norton, Charles B.....1859–1861
Church, William H., M.D...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox.....1860–1864
Travers, William R.....1860
Tompkins, Daniel H.....1860–1874
Aspinwall, J. Lloyd.....1860–1861
Suydam, D. Lydig.....1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P.....1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... { 1862–1864, 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper.....1862–1864
Schermerhorn, Alfred.... { 1862–1865, 1867–1868
Irving, John Treat.....1863–1896
Brown, John Crosby.....1862–1864
Van Rensselaer, Alex.... { 1862–1865, 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M.....1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B.....1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William.....1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles.....1866–1890
Hilton, Henry.....1866
Burrill, John E.....1866–1867
Stout, Francis A.....1867–1892
Butterfield, Daniel.....1868
Hoffman, William B.....1868–1879
Gerard, James W.....1869–1873
Schermerhorn, F. Augs.....1870–1909
Marié, Peter.....1870-1903
Rhoades, J. Harsen.....1869–1872
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler.....1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1909
King, Edward.....1884–1893
Schell, Edward.....1885–1893
Bronson, Frederick.....1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1909
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1909
Marshall, Charles H.....1892–1909
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland.....1894–1909
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1909
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1909
Wheelock, George G., M.D..1898–1907
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1909
Winthrop, Egerton L., Jr....1901–1909
Wickersham, George W.....1902–1909
Foster, Frederick De Peyster.1903–1909
Rhinelander, Thomas N.....1905–1909
McIlvaine, Tompkins.....1905–1909
Godkin, Lawrence.....1905–1909
Derby, Richard H., M.D....1906–1907
Borland, J. Nelson.....1907–1909
Montant, August P.....1907–1909
Rhoades, J. Harsen, 2d.....1907–1909
Tucker, Samuel Auchmuty...1907–1909
Hone, Robert G.....1908–1909
Knapp, Arnold, M.D..... 1909

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1909
Armstrong, D. Maitland.....1898–1909
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907–1909
Bowers, John M.....1891–1906
Bronson, Frederick 1888–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P.....1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo 1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1909
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906–1907
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederick De Peyster.1903–1909
Gerard, James W.....1869–1873
Godkin, Lawrence.....1905–1909
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert G 1908–1909
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849
Kane, John I.....1881–1909
Kennedy, James Lenox.....1860–1864

Ketchum, Hiram.....1831-1838
Ketchum, Morris 1831-1837
King, Edward 1884-1893
King, John A.....1848-1854
Kingsland, Ambrose C.....1889-1890
Kissel, Gustav E.....1891-1909
Knapp, Arnold, M.D.....1909
Lee, Gideon.....1831-1836
Lord, James Cooper.....1862-1864
Lyons, Stephen.....1834-1836
Mandeville, William.....1836-1837
Marié, Peter.....1870-1903
Marsh, James.....1842-1852
Marshall, Charles H.....1892-1909
McIlvaine, Tompkins.....1905-1909
McLean, James M.....1863-1890
Miller, Franklin 1833-1835
Miller, Sylvanus 1831-1832
Montant, August P.....1907-1909
Moore, Clement C.....1840-1850
Mott, Samuel F.....1831
Murray, Hamilton 1842-1847
Murray, Robert J.....1839-1858
Myers, T. Bailey.....1862-1887
Nevins, Rufus L.....1831-1832
Norton, Charles B.....1859-1861
Noyes, William Curtis.....1855-1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851-1857
Ogden, John D., M.D.....1853-1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855-1857
Patterson, Matthew C.....1831-1833
Peabody, George L., M.D...1891-1909
Phelps, Anson G.....1834-1855
Potter, Clarkson N.....1863-1866
Price, Thompson.....1831-1840
Prime, Temple.....1878-1887
Remsen, Henry..... .1831-1832
Rhinelander, Frederick W....1874-1904
Rhinelander, Thomas N..... 1905-1909
Rhoades, J. Harsen.....1869-1872
Rhoades, J. Harsen, 2d.....1907-1909
Robbins, Chandler.....1875-1904
Robbins, George A.....1889-1895
Roome, Edward 1837-1845
Russ, John D., M.D 1833-1834
Rutherford, Lewis M.....1858-1861
Schell, Augustus.....1849-1883
Schell, Edward 1885-1893
Schermerhorn, Alfred.... { 1862-1865, 1867-1868
Schermerhorn, E. H 1841-1842
Schermerhorn, F. Augs.....1870-1909
Schermerhorn, Peter Augs...1839-1845
Schermerhorn, William C....1866-1901
Schuyler, Philip.....1878-1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874-1906
Sheldon, Henry.....1846-1854
Smith, Floyd.....1844-1848
Smith, Gouverneur M., M.D..1893-1898
Soley, James Russell.....1900-1909
Spring, George 1833-1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867-1892
Strong, Charles E.....1875-1887
Stuyvesant, John R.....1831-1840
Suydam, D. Lydig 1861-1884
Suydam, Lambert.....1841-1842
Tallmadge, Henry F 1839-1841
Tappen, Frederick D.....1897-1901
Thomas, Henry.....1831-1834
Thompson, Martin E.....1839
Thurston, William R.....1846-1851
Titus, Peter S.....1836
Tomes, Francis.....1859-1860
Tompkins, Daniel H.....1860-1874
Travers, William R.....1860
Trulock, Joseph.....1836-1840
Tucker, Samuel Auchmuty...1907-1909
Tuckerman, Charles K.....1860-1867
Van Rensselaer, Alex..... { 1862-1865, 1867-1877
Van Rensselaer, Henry.....1858-1860
Walker, John W.....1833-1839
Walsh, A. R.....1842-1850
Warren, James.....1856-1859
Wheelock, George G., M.D..1898-1907
Whitewright, William.....1866-1898
Whittemore, William T.....1843-1845
Wickersham, George W..... 1902-1909
Winthrop, Egerton L., Jr....1901-1909
Wood, Edward.....1852-1861
Wood, Isaac, M.D.....1837-1859
Wood, John.....1842-1850
Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1909
Davis, Howland 1909

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1909

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1909
Foster, Fred'k De Peyster...1909

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... 1836–1839, 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1909

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1909

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.

Board of Managers.

1909.

	Terms of continuous service.
F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
GEORGE W. WICKERSHAM,*	" 1902
FREDERICK De PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,†	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908
ARNOLD KNAPP, M.D.,‡	" 1909

* Resigned May 5, 1909. † Resigned April 7, 1909. ‡ Appointed April 7, 1909.

Officers of the Board.

HOWLAND DAVIS, ... *President.*
GEORGE L. PEABODY, M.D., . . *Vice-President.*
CHARLES H. MARSHALL, . *Recording Secretary.*
WILLIAM W. APPLETON, *Corresponding Secretary.*
FREDERICK De PEYSTER FOSTER, . *Treasurer.*

Standing Committees.

Committee on Finance.

Gustav E. Kissel, Frederick De Peyster Foster,
Thomas N. Rhinelander.

Committee on Supplies, Repairs and Improvements.

John I. Kane, J. Nelson Borland,
Charles H. Marshall, Robert G. Hone,
Dr. Arnold Knapp.

Committee on Education.

William W. Appleton, J. Harsen Rhoades,
Tompkins McIlvaine, Samuel Auchmuty Tucker.

Committee on Manual Training.

D. Maitland Armstrong, Thomas N. Rhinelander,
Egerton L. Winthrop, Jr., August P. Montant.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait, . . . *Emeritus Principal.*
Everett B. Tewksbury, . . . *Principal.*

Literary Department.

Mary B. Schoonmaker, Louisa A. Macann,
Margaret A. Macann, Pauline M. Weimar,
Dora M. Robinson, Harriet M. Glover,
Helen Hume, Chester E. Taylor,
Karl S. Wells.

Music Department.

Hannah A. Babcock, *Director;* Susan B. Hawks,
Pauline Farrington, Eva E. March,
Mary Bruce Allen, L. Josephine Boynton,
F. Henry Tschudi.

Tuning.

Robert J. Harvey.

Kindergarten.

Mary Fitch Hume,* Ellen T. Alden.†

Manual Training and Home Science.

Rudolph Mussehl, Mary B. Schoonmaker,
Daniel McClintock, Frances A. Ward,
Deborah Kipp.

* To February 1, 1909. † From February 1, 1909.

Physical Training.

FRANCES E. WOOD,* MARY FLORENCE PERHAM,†
EDGAR FAUVER.

DWIGHT L. HUBBARD, M.D., . *Attending Physician.*
ERNESTINE SENIOR, ... *Matron.*

* To February 1, 1909. † From February 1, 1909.

Seventy-Fourth Annual Report.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1909.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1908	$3,365.19	
Current receipts	91,806.34	
		$95,171.53
Current expenditures	$91,963.69	
Cash balance September 30, 1909	3,207.84	
		$95,171.53

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1908	$29,113.05	
Interest	1,131.74	
Legacies	8,000.00	
Comptroller of New York City, overpaid taxes	887.73	
Building fund	69,753.18	
Bond and mortgages	10,000.00	
		$118,885.70
Payments—		
Taxes and assessments	$59,567.46	
Transferred to current account for current expense	3,000.00	
Real estate	2,314.65	
Legal expenses	16,922.75	
Balance September 30, 1909	37,080.84	
		$118,885.70
Deposit (principal) account	$20,000.00	
Interest	135.43	
	$20,135.43	
Less brokerage	3,600.00	
		$16,535.43

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1908	$16,633.44	
Real estate	143,196.66	
Interest	2,164.75	
New York City bonds	52,081.25	
		$214,076.10
Payments—		
Transferred to investment fund	$69,753.18	
Transferred to current account	494.00	
Real estate	105,773.50	
Legal expense	823.25	
Balance September 30, 1909	37,232.17	
		$214,076.10

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1908	$32,220.66	
Miller mortgages, $98,950, less mortgage paid, $3,300	95,650.00	
		$127,870.66
Receipts—		
Interest received	$5,856.79	
Donations	80.00	
Bond and mortgage	3,300.00	
		9,236.79
		$137,107.45
Payments—		
Legal expense	$189.72	
Music and instruction	1,900.82	
Balance, cash September 30, 1909	39,366.91	
Miller mortgages	95,650.00	
		$137,107.45

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1909:

Miles R. Burke	$2,000.00
Jane Van Cortland	300.00
Isaac Bullard	101.66
Elizabeth Bayley	100.00
John Jacob Astor	5,000.00
William Bean	500.00
Peter G. Stuyvesant	3,000.00
John Horsburgh	5,000.00
Elizabeth Demilt	5,000.00
Sarah Demilt	2,000 00
C. D. Betts	40.00
Sarah Penny	500.00
Sarah Bunce	500.00
Elizabeth Idley	196.00
Samuel S. Howland	1,000.00
William Howe	2,985.14
Margaret Fritz	100.00
James McBride	500.00
Charles E. Cornell	521.96
Charles E. Deming	50.00
Mrs. De Witt Clinton	200.00
W. Brown	465.00
Elizabeth Gelston	1,000.00
Robert J. Murray	500.00
Seth Grosvenor	10,000.00
Elijah Withington	100.00
Benjamin F. Butler	812.49
Frissel Fund	2,000.00
Simeon V. Sickles	6,561.87
Anson G. Phelps	5,675 68
Thomas Reilly	2,254.84
Elizabeth Van Tuyle	100.00
Thomas Eggleston	2,000.00
Sarah A. Riley	100.00
William E. Saunders	725.84
Thomas Eddy	1,027.50
Robert C. Goodhue	1,000.00
Jonathan C. Bartlett	190.00
Stephen V. Albro	428.57
John Penfold	$470.00
Madam Jumel	5,000.00
Mrs. Steers	34.66
Thomas Garner	1,410.00
Elizabeth Magee	534.00
Chauncey and Henry Rose	5,000.00
John J. Phelps	2,350.00
Rebecca Elting	100.00
Gerard Martins	500.00
Regina Horstein	250.00
John Alstyne	10,320.44
Elizabeth and Sarah Wooley	5,984.83
Benjamin Nathan	1,000.00
Thomas M. Taylor	6,151.94
Simeon Abrahams	5.052 70
James Peter Van Horn	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn	10,000.00
Henry H. Munsell	3,396.32
Thomas C. Chardevoyne	5,000.00
William Dennistoun	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright	1,000.00
George T. Hewlett, executor	500 00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook	39,458.16
Mrs. Emma B. Corning	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley	1,749.30
Henry E. Robinson	6,000.00
Henry Schade	20.00
Caroline Goff	4,161.59
Catherine P. Johnston	530.00
Mrs. Emma Strecker	12,221.66
Eli Robbins	5,000.00
Margaret Burr	11,011.11
Mary Burr	10,611.11
Samuel Willetts	5,045 00

Roosevelt & Sons	$45.00
Augustus Schell	5,000.00
James Kelly	5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill	500 00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89.40
Thomas W. Strong	1,893.00
Maria Moffett	14,112.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	$5,000.00
Margaret Salsbury	100.00
Sarah B. Munsell	477.56
Edward L. Beadle	4,303.99
Cecelia J. Loux	2,000.00
Mrs. E. Douglas Smith	90.00
William C. Schermerhorn	10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Mrs. Theodore B. Myers	5,000.00
Peter Marié's Estate	3,145.47
Eli Specht	2,816.17
Catherine Talman	4,996.60
Annie Stewart Miller	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman	200.00
Cash (W. B. W.)	600.00
Edith Smith	50.00
Mrs. J. J. Astor	10.00
E. E. West	10.00
Mrs. Dr. Wheelock	10.00
Theodore P. Nichols	8,000.00

The funds thus received from legacies were represented as follows: On deposit in the Union Trust Company, fifty-three thousand six hundred and sixteen dollars and twenty-seven cents ($53,616.27); Bonds and Mortgages, ninety-three thousand dollars ($93,000); Building Fund, thirty-seven thousand two hundred and thirty-two dollars and seventeen cents ($37,232.17); Library Fund, Bonds and Mortgages, ninety-five thousand six hundred and fifty dollars ($95,650); cash, thirty-nine thousand three hundred and sixty-six dollars and ninety-one cents ($39,366.91). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

The Managers beg to gratefully acknowledge the receipt of the following legacies during the fiscal year ending September 30, 1909: From Mrs. J. J. Astor, ten dollars ($10); from E. E. West, ten dollars ($10); from Mrs. E. Douglas Smith, twenty-five dollars ($25); from Miss Edith Smith, twenty-five dollars ($25); from Mrs. Dr. Wheelock, ten dollars ($10), and from the estate of Theodore P. Nichols, eight thousand dollars ($8,000).

In the early part of the year the Managers acquired a piece of property with the purpose of removing to it as soon as practicable. Although the location seemed to be in every way desirable, so many unexpected difficulties and contingencies have since arisen from the laying out of streets, that the Managers seriously doubt whether it will be wise to occupy this property, and for these reasons have been looking for a different location that will fully serve the purposes of the Institution.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this seventh day of January, 1910.

FLOYD PECK,

Notary Public, New York County.

REPORT OF THE TREASURER.

FREDERICK DE P. FOSTER, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1909.

Dr.

CURRENT FUND.

Balance, September 30, 1908		$3,365.19
Received from:		
New York State	$51,393.99	
New Jersey	6,611.14	
Tuition and support	1,717.50	
Music and instruction	320.00	
Rent	7,500.00	
Gas rebate	902.11	
New York County	1,961.07	
Kings County	1,054.10	
Queens County	112.30	
Westchester County	134.64	
Investment fund	12,051.68	
Interest	6,034.84	
Building fund	823.25	
Library fund	189.72	
Principal's fund	1,000.00	
		91,806.34
		$95,171.53

Cr.

Paid for:		
Supplies	$12,912.77	
Salaries and wages	38,878.68	
Clothing, dry goods	2,190.08	
Furniture and fixtures	6,688.96	
Principal's fund	1,000.00	
Repairs and improvements	6,856.62	
Traveling	32.93	
Electricity (for organ)	500.55	
Gas	1,428.48	
Music and instruction	3,021.88	
Manual training	575.29	
Petty account	3,733.49	
Drugs and medicines	123.34	
Fuel	3,487.86	
Real estate	2,404.35	
Taxes	5,729.93	
Legal expense	2,398.48	
		$91,963.69
Balance, September 30, 1909.		3,207.84
		$95,171.53

(*Signed*) FREDERICK DE P. FOSTER, *Treasurer.*

The foregoing account has been compared with the vouchers and is certified to be correct by Townsend & Dix, Accountants and Auditors, 31 Nassau St., N. Y. City.

November 19, 1909.

THOMAS N. RHINELANDER, HOWLAND DAVIS, } *Finance Committee.*

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1909:

Number of pupils September 30, 1908	168
Admitted during the year	33
Whole number instructed	201
Reductions	33
Number remaining	168

The arrangement of the work of the various departments remains on a basis which last year was found most convenient. The High School subjects, which vary a little from time to time, are this year as follows: English, first, second, third and fourth years; Latin, first and third; German, first, second and third; Algebra, Geometry, Physical Geography, and European History.

Work in Music is given in the following subjects, with the number of pupils in each:

Point Music Notation	28
Harmonic Notation	19
Junior Harmony	20
Intermediate Harmony	8
Senior Harmony and Counterpoint	9
Staff Notation and Dictation	7
Junior Chorus	24
Senior Chorus	77
Individual Vocal Instruction	2
Organ	6
Piano—Boys	50
Piano—Girls	36

Our manual training work proves each year its value as an educational factor. The good quality of the physical

training of our pupils is shown in the greater confidence and independence of motion and vigor of body and mind. The health of the school has been excellent.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	19	Elementary Algebra	8
Writing	8	Geometry	2
Spelling	5	Physics	2
Arithmetic	9	Latin Poetry at Sight	2
Geography	6	Latin Prose at Sight	2
Elementary English	8	Latin Grammar	2
United States History and Civics	9	Latin Prose Composition	4
English, first year	11	Virgil's Æneid	4
English, second year	7	Cæsar's Commentaries	4
English, third year	4	Elementary Latin Prose Composition	2
English, fourth year	3	French, third year	1
English Grammar	6	French, fourth year	2
History of English Language and Literature	4	German, second year	2
Ancient History	6	German, third year	2
Domestic Science	4	Harmony and Counterpoint	2
History of Great Britain and Ireland	2	Acoustics and Music History	4
		Music Form and Analysis	2

The record of the Regents examinations for the year is as follows:

Number of examination days	9
Pupils examined	54
Subjects covered	33
Answer papers written	162
Answer papers claimed	149
Papers allowed by the Regents	145

The following table gives the result of the examinations held from 1903 to 1909:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1903	137	114	114	83.21	83.21	100.00
1904	157	121	121	77.07	77.07	100.00
1905	218	173	169	79.36	77.52	97.68
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41
1909	162	149	145	91.97	89.50	97.31

The following are the statistics of certificates received by the pupils of this school since we began to take Regents examinations in 1891:

Number who have received Preliminary Certificates	108
Number who have received 12 Count Certificates	17
Number who have received 24 Count Certificates	14
Number who have received 36 Count Certificates	8
Number who have received 48 Count Certificates	7
Number who have received 60 Count Certificates	2
Number who have received 67 Count Certificates	1
Number who have received 72 Count Certificates	2
Number who have received 81 Count Certificates	2
Number who have received 82 Count Certificates	1
Number who have received 88 Count Certificates	1
Number who have received 96 Count Certificates	2
Number who have received 108 Count Certificates	1
Number who have received 114 Count Certificates	1

The following is a list of the pupils present during the year 1908-1909 who have received Regents certificates under the new scheme of values:

PRELIMINARY CERTIFICATES.

Charles Baumann,
E. Loretta Butler,
Lawrence Collins,
Charles Comon,
Catherine Cohen,
William Chambers,
Peter Greany,
Calvin S. Glover,
Walter Hallenbeck,
Samuel Herman,
Axel Hagerman,
Emily T. Heil,
Thomas Johnson,
Edward Klepper,
Albert Kuchler, Honor,
William Lindner,
Edward Marchman,
Josephine Piechocinski,
Elizabeth Payne,
Joseph Reichard,
John Richardt,
Samuel Rosenman,
Sarah Steinburg,
George W. Stone,
George Taglang,
Lena D. Vogt,
Lucy Williams.

18 COUNT CERTIFICATES.

William Chambers,
Catherine Cohen,
Calvin S. Glover,
Emily T. Heil,
Albert Kuchler,
Elizabeth Payne,
George W. Stone,
Sarah Steinburg,
Lena D. Vogt,
Lucy Williams.

36 COUNT CERTIFICATES.

Calvin S. Glover,
Emily T. Heil,
George W. Stone,
Lena D. Vogt,
Lucy Williams.

54 COUNT CERTIFICATES.

George W. Stone, Calvin S. Glover.

67 COUNT CERTIFICATE.

Mary V. Norcott.

Classical Academic Diploma.
Calvin S. Glover.

88 Count Certificate.
E. Loretta Butler.

96 Count Certificate.
E. Loretta Butler.

114 Count Certificate.
E. Loretta Butler.

At the end of the report may be found programmes of the Anniversary Exercises, of the recitals given from time to time during the year, a list of literary publications in New York Point print, a list of works on Music Culture, and a list of compositions for piano and for organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The pianoforte music is also classified by years.

The publication of books in embossed form cannot be too much encouraged. The list already includes some of the best representative books in various lines, and the number is being continually increased. Because at best the cost of publication of books for the blind is very great, care is taken to select only such books as will probably be of permanent value and interest.

The four pupils who were reported last year as attending college are continuing their courses. In addition to them, Calvin S. Glover has entered Columbia University this fall in regular standing, and Mary V. Norcott is studying at the Musical Art School, New York.

Respectfully submitted,

Everett B. Tewksbury,

Principal.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly report of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1909 for the eleven years ending June 30, 1909. The figures for the State were not available for later than 1906.

	Per cent. claimed of number examined.				*Per cent. allowed of number examined.*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State.*		*Inst.*		*State.*		*Inst.*	
Subjects.	*1898.*	*1906.*	*1898.*	*1909.*	*1898.*	*1906.*	*1898.*	*1909.*	*1898.*	*1906.*	*1898.*	*1909.*
Reading	96	97	95	88	96	97	95	88	100	100	100	100
Writing	90	94	97	100	90	94	97	100	100	100	100	100
Spelling	61	71	72	74	59	70	71	74	96	99	99	100
Elementary English	57	69	54	75	51	60	54	72	89	87	100	95
Arithmetic	55	64	69	67	52	62	69	67	96	97	100	100
Geography	58	67	74	70	53	62	74	70	91	92	100	100
Advanced arithmetic	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English	51	67	34	49	38	50	33	49	73	75	97	100
English composition	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric	70	77	93	73	58	54	84	73	82	70	90	100
American literature	84	..	86	..	74	..	86	..	87	..	100	..
Physics	58	74	64	74	40	65	64	74	67	88	100	100
Physiology & Hygiene	61	73	64	77	53	67	64	71	86	92	100	100
United States history	63	72	74	86	53	62	74	86	85	86	100	100
N. Y. State history	72	..	39	..	58	..	35	..	81	..	89	..
Roman history	85	84	100	63	72	73	100	63	85	87	100	100

	Per cent. claimed of number examined.				*Per cent. allowed of number examined.*				*Per cent. allowed of number claimed.*			
	State.		*Inst.*		*State.*		*Inst.*		*State.*		*Inst.*	
Subjects.	*1898.*	*1906.*	*1898.*	*1909.*	*1898.*	*1906.*	*1898.*	*1909.*	*1898.*	*1906.*	*1898.*	*1909.*
English history	76	77	83	60	58	64	83	60	80	83	100	100
Physical geography	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	61	70	69	100	61	98	96	100	100
English literature	..	92	..	71	..	83	..	71	..	90	..	100
Civics	..	75	..	52	..	60	..	52	..	80	..	100
General history	..	85	..	83	..	76	..	83	..	89	..	100
Geometry	..	66	..	85	..	59	..	85	..	89	..	100
Advanced U. S. history	..	70	..	69	..	50	..	64	..	71	..	93
Psychology	..	88	..	82	..	72	..	82	..	82	..	100
American selections	..	87	..	60	..	73	..	60	..	84	..	100
Advanced Eng. comp.	..	81	..	90	..	54	..	90	..	67	..	100
English selections	..	87	..	100	..	72	..	100	..	83	..	100
Home science	..	68	..	100	..	3	..	100	..	5	..	100
English reading	..	85	..	100	..	75	..	100	..	88	..	100
Astronomy	..	85	..	100	..	76	..	100	..	89	..	100
First year Latin	..	68	..	93	..	62	..	93	..	91	..	100
Cæsar's Commentaries	..	79	..	100	..	70	..	100	..	89	..	100
Æneid	..	89	..	88	..	79	..	88	..	89	..	100
Cicero's Orations	..	84	..	100	..	68	..	100	..	81	..	100
Latin prose	..	79	..	100	..	58	..	100	..	73	..	100
Latin prose composit'n	..	72	..	93	..	57	..	93	..	79	..	100
Greek history	..	84	..	91	..	76	..	91	..	90	..	100
Hist. of Am. literature	..	88	..	100	..	68	..	100	..	77	..	100
Business English	..	78	..	100	..	50	..	100	..	64	..	100
Com. geography	..	76	..	100	..	54	..	100	..	71	..	100
Economics	..	84	..	100	..	66	..	100	..	79	..	100
German, 1st year	..	76	..	89	..	69	..	89	..	91	..	100
German, 2d year	..	78	..	65	..	68	..	65	..	87	..	100
German, 3d year	..	83	..	81	..	65	..	81	..	78	..	100
Mediæval history	..	82	..	82	..	75	..	82	..	91	..	100
English, 1st year	..	70	..	66	..	58	..	65	..	83	..	98
English, 2d year	..	80	..	83	..	67	..	83	..	84	..	100
English, 3d year	..	80	..	100	..	65	..	100	..	81	..	100
French, 2d year	..	79	..	86	..	66	..	71	..	84	..	83
Average	69	78	75	82	60	65	74	81	86	82	99	99

Music Recital, November 6, 1908.

1. CHORUS, - He That Hath a Pleasant Face, - - *Hatton*

2. SAILOR'S SONG, - No. 37, Op. 68, - - - *Schumann*
   CHARLES BAUMANN.

3. FIRST MOVEMENT OF SONATINA IN G, - - *Beethoven*
   MARGARETTA EADIE.

4. THE DARING HORSEMAN, No. 9, Op. 130, - - *Gurlitt*
   EDGAR F. KEARNEY.

5. HUNTING SONG, - No. 7, Op. 68, - - - *Schumann*
   MARY F. HALE.

6. PRELUDE IN C, - No. 1 of 12 Preludes, - - - - *Bach*
   CHARLES COMON.

7. CHORUS, Sleep While the Soft Evening Breezes Blowing, *Bishop*

8. WATER NYMPH, No. 3, from Water Scenes, Op. 13, - *Nevin*
   CATHERINE COHEN.

9. AT AN OLD TRYSTING PLACE,
   No. 3, from Woodland Sketches, Op. 51, *MacDowell*
   ELIZABETH PAYNE.

10. ALBUM LEAF, - "Für Elise," - - - - *Beethoven*
    SAMUEL ROSENMAN.

11. SPRING SONG, No. 30, from Songs Without Words, *Mendelssohn*
    LENA D. VOGT.

12. IN AUTUMN, No. 4, from Woodland Sketches, Op. 51, *MacDowell*
    E. LORETTA BUTLER.

Organ Recitals by F. Henry Tschudi, F. A. G. O., assisted by the Chorus Class.

November 12, 1908.

GRAND CHORUS, in B flat, - - - - - - *Theodore Dubois*

CANTILENE, in A minor, - - - - - - *Theodore Salome*

SCHERZO, - - - Sonata No. 8, - - - - *A. Guilmant*

CHORUS, - - - - - Recessional, - - - *R. De Koven*

ANDANTE CANTABILE, Symphony No. 4, - - - - *C. Widor*

GRAND PROCESSIONAL MARCH, Queen of Sheba, *C. Gounod*

Organ Recital of Christmas Music by Mr. Tschudi, assisted by the Chorus Class.

December 16, 1908.

FESTAL MARCH, - - Op. 80, - - - - . *J. C. Calkin*

SHEPHERDS IN THE FIELD, Op. 48, - - - *O. Malling*

THE HOLY NIGHT, - (Noel), - - - *Dudley Buck*

PASTORAL SYMPHONY, Messiah, - - - *G. F. Handel*

CHORUS, - - - April Days, - - - - *C. Pinsuti*

OFFERTORY ON CHRISTMAS CAROLS, in C minor, *A. Guilmant*

MARCH OF THE MAGI KINGS, - - - *Theodore Dubois*

Christmas Exercises, December 18, 1908.

1. ANTHEM BY THE CHORUS CLASS,
"Arise, Shine, For Thy Light is Come," - - *G. J. Elvey*
2. RECITATION, - - The Lisper,
WILLIAM MORGAN.
3. RECITATION, - - Golden Cobwebs,
RACHEL ASKENAS.
4. RECITATION, - Overheard at Christmas,
GEORGE KRAUER.
5. PIANO SOLO, "A Little Piece," from Schumann Album,
EVA SMALL.
6. RECITATION, - - Just Past Christmas,
PETER GARVEY.
7. SONGS BY THE KINDERGARTEN,
(a) Santa Claus, - - - - *Emily Paulson*
(b) Shine Out, O Blessed Star, - - *Caro A. Dugan*
8. RECITATION, - - Sambo's Prayer,
OLIVE VAN ETTEN.
9. RECITATION, Santa Claus and the Mouse,
LOUIS DENK.
10. SONG, - - - Christmas Carol,
CATHERINE CLARK.
11. RECITATION, - Almost Beyond Endurance,
EMMA KINGSLAND.
12. RECITATION, The Little Christmas Tree,
HARRY SABEL.
13. JUNIOR SINGING CLASS, "The First Christmas."
14. RECITATION, - - Knowledge Is Sweet,
ANNIE WARSCHAUER.
15. ORGAN SOLO, - Swedish Wedding March, - - - *A. Soedermann*
GEORGE W. STONE.
16. RECITATION. - - Gosling Stew, - - - - *Eugene Field*
JOHN VAN DYCK.
17. RECITATION, - Christmas Gifts,
ANNIE ARNOWITZ.
18. PIANO SOLO, - - May Bells, No. 2, - - - - *F. Spindler*
MILTON LOEWENSTEIN.
19. RECITATION, - The Seven Ages of Man, - - - *Shakespeare*
WILLIAM LINDNER.
20. RECITATION, The Seven Ages of the Christmas Turkey, - *S. S. Stinson*
MARTIN BIRGEN.
21. PIANO SOLO, Waltz, in A flat, Op. 34, No. 1, - - - *F. Chopin*
EMILY T. HEIL.
22. RECITATION, Selections from the Birds Christmas Carol, *Kate Douglas Wiggin*
MARY V. NORCOTT.
23. RECITATION, - - Pink Dominoes, - - - - *Rudyard Kipling*
AXEL HAGERMAN.
24. RECITATION, - A Russian Christmas,
E. LORETTA BUTLER.
25. ANTHEM BY THE CHORUS CLASS,
He Shall Reign Forever. - - - *Caleb Simper*

Mendelssohn Centenary, February 3, 1809-1909.

1. SKETCH OF THE LIFE OF FELIX MENDELSSOHN,
   MARY V. NORCOTT.

2. CONFIDENCE, - Op. 19, No. 4,
   SAMUEL HERMAN.

3. VENETIAN GONDELLIED, Op. 19, No. 6,
   SAMUEL ROSENMAN.

4. JOYOUS PEASANT, Op. 102, No. 48,
   EDGAR F. KEARNEY.

5. CHORUS, Farewell to the Forest. (Sung without accompaniment.)

6. CONSOLATION, - Op. 30, No. 9,
   WILLIAM LINDNER.

7. DUETTO, - - Op. 38, No. 18,
   ELIZABETH PAYNE.

8. HOPE, - - - Op. 38, No. 16,
   CHARLES COMON.

9. ORGAN SONATA, Op. 65, No. 8, Third movement,
   EDWARD MARCHMAN.

10. VENETIAN GONDELLIED, Op. 30, No. 12,
    E. LORETTA BUTLER.

11. VOLKSLIED, Song of Triumph, Op. 53, No. 23,
    CATHERINE COHEN.

12. WITHOUT REPOSE, Op. 30, No. 8,
    MARY V. NORCOTT.

13. A TALK ON THE SONGS WITHOUT WORDS,
    MISS BABCOCK.

14. VENETIAN GONDELLIED, Op. 62, No. 29,
    CALVIN S. GLOVER.

15. { *a.* LOST HAPPINESS, Op. 38, No. 14,
    { *b.* SPRING SONG, Op. 62, No. 30,
    LENA D. VOGT.

16. HUNTING SONG, Op. 19, No. 3,
    EDWARD MARCHMAN.

17. SPINNING SONG, Op. 67, No. 34,
    EMILY T. HEIL.

18. CHORUS, How Lovely Are the Messengers,
    from the Oratorio "St. Paul."
    Organ accompaniment by MR. TSCHUDI.

Organ Recital by Mr. Tschudi, assisted by the Chorus Class.

March 17, 1909.

1. CORONATION MARCH, - - - - - *J. S. Svendsen*

2. OVERTURE TO "STRADELLA," Op. 39, - - *F. Von Flotow*

3. CHORUS, - - - The Cuckoo, - - *G. A. Macfarren*
(From the Opera "She Stoops to Conquer.")

4. SCHERZO SYMPHONIQUE, Op. 55, No. 3, - - *F. A. Guilmant*

5. CAPRICE, in B flat, Op. 20, - - - - - *F. A. Guilmant*

6. FUGETTA, - On the initials F. A. G., - - *F. A. Guilmant*

7. CHORUS, - - Autolycus' Song, - *Clara A. Macirone*

8. FINALE, from Seventh Sonata, Op. 89, - - - *F. A. Guilmant*

Anniversary Exercises, April 1, 1909.

1. ORGAN, - March in D, Op. 39, No. 3, - *A. Guilmant*
EDWARD MARCHMAN.

2. *CHORUS, He That Hath a Pleasant Face, { *Words, W. H. Bellamy* / *Music, J. L. Hatton*

3. PIANO, Nocturne in G minor, Op. 37, No. 1, - - *F. Chopin*
MARY V. NORCOTT.

4. ELEMENTARY SINGING CLASS.
a. Rock-a-by Lady, { *Words, Eugene Field* / *Music, W. W. Gilchrist*
b. The Dandelion, { *Words, Anonymous* / *Music, Arthur Foote*

5. PIANO, - - Serenata, Op. 15, No. 1, - *M. Moszkowski*
CATHERINE COHEN.

6. *CHORUS, - - The Cuckoo, from the Opera, "She Stoops to Conquer," *G. A. Macfarren*

7. EXERCISE IN MANUAL TRAINING.

8. *CHORUS, - - Autolycus' Song, *Music, Clara A. Macirone*
Words from "A Winter's Tale," - - *Shakespeare*

9. ORGAN, - - Pastorale, Op. 38, No. 6, - - *W. T. Best*
CALVIN S. GLOVER.

10. PIANO, Selections from Woodland Sketches, Op. 51, - - *E. A. MacDowell*
a. A Deserted Farm.
b. Will o' the Wisp.
LENA D. VOGT.

11. EXERCISE IN PHYSICAL TRAINING,
EMILY T. HEIL, Accompanist.

12. ESSAY (Prize), Lincoln's Legacy of Inspiration,
CALVIN S. GLOVER.

13. *CHORUS, - - A Spring Song, Poetry from the "Afterglow," *Music, Ciro Pinsuti*

14. PIANO, - Câlinerie (Flattery), Op. 86, - *H. Ravina*
EDGAR F. KEARNEY.

15. EXERCISE IN ARITHMETIC.

16. PIANO, - - Sérénade, Op. 29, - *Cecile Chaminade*
E. LORETTA BUTLER.

17. *CHORUS, - - Recessional, { *Words, Rudyard Kipling* / *Music, Reginald De Koven*

*Mr. F. H. TSCHUDI, Accompanist.

Organ and Chorus Recital, May 28, 1909.

1. CHORUS, Forget-me-not (Vocal Gavotte), { *Words, H. C. Wait* / *Music, T. Giese*
   Arranged for four parts by BAIER.

2. ORGAN, - Prelude and Fugue in G minor, - - *J. S. Bach*
   GEORGE STONE.

3. JUNIOR SINGING CLASS.
   a. Young Night Thought, { *Words, Stevenson* / *Music, Arthur Foote*
   b. An Old French Spring Song.

4. ORGAN, - - Elevation in A flat, - - - *A. Guilmant*
   CALVIN S. GLOVER.

5. CHORUS, - - Love's Old Sweet Song, - *J. L. Molloy*
   Arranged for four parts by PAGE.

6. ORGAN, - - - Allegretto in F, - - - *J. Stainer*
   ALBERT KUCHLER.

7. CHORUS, - - A Spring Song, - - - - *C. Pinsuti*

8. ORGAN.
   a. Adagio in A flat, - - - - *Dr. W. Volckmar*
   b. Allegretto Maestoso, from Sonata No. 2, *F. Mendelssohn*
   EDWARD MARCHMAN.

9. CHORUS, - - The Kerry Dance, - - - *J. L. Molloy*
   Arranged for four parts by PAGE.

10. ORGAN, - - Gavotte in E flat, Op. 7, - - *M. Roeder*
    CALVIN S. GLOVER.

11. RECESSIONAL, Lest We Forget, { *Words, Rudyard Kipling* / *Music, Reginald De Koven*

Organ Recital of Music by American Composers, by F. Henry Tschudi, assisted by Vernon Hughes, Tenor.

June 3, 1909.

1. ORGAN SONATA, Opus 1,
By Eugene Whitney Thayer, Mus. Doc., 1838-1889
First movement, Allegro in canon form; middle part, a Choral.
Second movement, Pastorale.
Third movement, A Theme and five Variations on "God Save the King."

2. SONGS OF THE DESERT, - - - *By George H. Clutsam*
   1. Proem.
   2. Love's Faith.
   3. The Boatman's Song.
   4. Song of the Syrian Mother.
   5. The Caravan.

3. ORGAN SOLOS.
   a. At Evening, - - - *By Dudley Buck, 1839-1909*

   "The countless happy stars stand watching in the deepening blue * * * * *
   They at the trellised window loiter,
   Deferring their 'good-night' with blissful words."
   —*From "Allingham."*

   b. Marcia, - - - - - *By Arthur Bird, 1856-*

4. TWO SONGS, - - - - - - - *By Teresa del Riego*
   a. The Songs of the Summer.
   b. April's Gift.

5. ORGAN SOLOS.
   a. Cantilena in B flat, *By Will O. MacFarlane, 1870-*
   b. Berceuse, - - - *By H. R. Shelley, 1858-*

6. TWO SONGS.
   a. No. 7 of Gypsy Songs, - - - *By Anton Dvoràk*
   b. The Birth of Morn, - - - - *By Franco Leoni*

7. ORGAN, - Grand Fantasie in C minor,
Opus 116, *By H. N. Bartlett, 1845-*

Piano Recital, June 10, 1909.

Albert Kuchler,	Sunflower Dance,	*MacClymont*
Harry Larsen,	Gavotte,	*Von Wilm*
Elsie Barthold,	Consolation,	*Mendelssohn*
John Richardt,	Rondo from Sonata No. 1,	*Mozart*
Margaret McKenna,	Grandmother Tells a Ghost Story,	*Kullak*
William Resnikoff,	Andantino,	*Haydn*
Mary Cunningham,	Gentle Complaint,	*Burgmüller*
Milton Williams,	Little Wanderer,	*Kullak*
Annie Monohan,	Gavotte,	*Giese*
Morris Alpersten,	Chevaleresque,	*Burgmüller*
William Chambers,	Bagatelle,	*Due*
Alice Johnson,	Music Box,	*Baumfelder*
Boyd Hanchette,	Patriotic Song,	*Grieg*
Nellie Costello,	Album Leaf,	*Grieg*
Henry Walters,	May Bell No. 1,	*Spindler*
Martin Bergen,	A Short Story,	*Lichner*
Milton Loewenstein,	First Movement Sonata No. 1,	*Clementi*
John Van Dyck,	Fugue No. 2,	*Handel*

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, Geometry, European History.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Latin, 1st year, German, 3d year.	Kindergarten, Geography, Grade I, Typewriting.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ, Tuning, Voice Culture.	Piano, Organ, Tuning.	Piano, Tuning.	Junior Harmony, Counterpoint, Senior Harmony, Point Music Notation, Staff Notation & Dictation, Tuning.	Jun. Singing Class Chorus, Piano, Tuning.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning. *	Caning. *	Caning. *	Caning, Mattress Making.	Caning. *	Caning, * Mattress Making.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
1.15 to 2.00	2.00 to 2.45	3 to 3.30	3.30 to 4.00	4.00 to 4.30
Kindergarten, Geography, Grade II, U. S. History, Grade I, German, 2d year.	Kindergarten, Geography, Grade I, U. S. History, Grade II, German, 1st year, Latin, 3d year, Physical Geography, Typewriting.	Kindergarten, Nature Study, English, 2d year, English, 3d year, Intermediate Algebra.	Geography, Grade V, English, 2d year, English, 3d year.	Geography, Grade III, Grade V.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Tuning, Harmonic Notation, Voice Culture.	Piano, Tuning. Intermediate Harmony.	Piano, Organ, Tutoring.	Piano, Organ, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Tuning.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.40	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, Mattress Making, Home Science. *	Caning, Mattress Making, Home Science, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.
Classes three evenings a week for older girls in Physical Culture.
Physical Culture Class 5.00 to 5.30 three days. From 5.30 to 6.00 every day.
Harmony, Counterpoint and Piano practice every evening until 8.30 o'clock.

LIST OF PUPILS.

ADELBURG, ABRAHAM
ALBERS, WILLIAM H.
ALEXANDER, MAX
ALPERSTEN, MORRIS
APPELLO, JOSEPH
AUSTIN, EUSTACE M.
BAUER, ADOLPH K. O.
BAUMANN, CHARLES
BERGIN, MARTIN
BEUTE, WILLIAM W. H. A.
BIELEFELD, ALFRED
BONNER, DANIEL
BRANCH, NATHANIEL
BULLOCK, ALEXANDER
BURKE, JOHN
CALLAHAN, FRANCIS J.
CALLAN, GEORGE E.
CAMPBELL, EDWARD K.
CASEY, JOHN
CHAMBERS, WILLIAM
CHARD, GEORGE A.
CLYDE, WILLIAM J.
COLLINS, LAWRENCE
COMON, CHARLES
DADE, PAYTON
DAUMLING, MICHAEL J.
DENK, LOUIS
DONNELLY, MICHAEL E.
DONNELLY, SAMUEL
DORE, ALFRED
EADIE, JAMES A.
EADIE, WILLIAM S.
FAHY, JOHN M.
FINNERAN, JOSEPH F.
FOGEL, BERNHARDT
FOURNIER, WILLIAM A.
FREUDENREICH, CHARLES J.
FRISBY, CHARLES E.
GALVIN, DANIEL
GARVEY, PETER
GASKELL, WHITMAN R.
GIANGOLA, PATRICK
GLOVER, CALVIN S.
GÖSSL, ALFRED J.
GREANY, PETER J.
GUBLER, CHRISTOPHER
GURRIELL, CLARENCE
HAGERMAN, AXEL
HALLENBECK, WALTER
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HAWXHURST, GEORGE
HEIDELBURGER, LEO
HEARN, HAROLD
HERMAN, SAMUEL
HOLST, HAROLD
HUGHES, WILLIAM G.
HURLEY, WILLIAM
ILER, GEORGE C.
JOHNS, SYDNEY W.
JOHNSON, THOMAS
KANTROVITZ, ERIN
KEARNEY, EDGAR F.
KING, WILLIAM
KIRBY, JOSEPH
KLEPPER, EDWARD J.
KRAUER, GEORGE D.
KREINHOP, ALBERT
KREY, HENRY
KUCHLER, ALBERT C.
LARSEN, HARRY A.
LEWIS, JOHN
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT
MARCHMAN, EDWARD
MARESCA, LOUIS
MARKS, ROBERT
MARSHALL, WARREN D.
MASSA, AUGUSTINE
McCARTHY, THOMAS J.
McGUERTY, FRANCIS J.
McPARTLAND, WALTER
McSWEENEY, JOHN
MESLAR, STANLEY E.
MEYERS, DOUGLAS A.
MOREL, PAUL HENRY
MORGAN, WILLIAM F.
MUCCIO, ROCCO DE
MURRAY, HENRY V.
NABENHAUER, ALBERT A.
NOSTA, ALFONSO
O'MALLEY, GEORGE J.
PABINOWITZ, MAX
PITCHERSKY, DAVID
REICHARD, JOSEPH
RESNIKOFF, WILLIAM
RICE, CARL G.
RICHARDSON, CHARLES E.
RICHARDT, JOHN
RITTER, RODERICK L.
ROSENMAN, SAMUEL
SABEL, HARRY
SAMBINO, FRANK
SCHNEIDER, ADOLPH E.
SHRIVER, HARRY
SMITH, JAMES
SNYDER, WILLIAM

SPIGEL, BARNEY
SPOERRY, CORNELIUS
SPREIREGEN, HARRY
STEIN, WALTER F.
STEINBURGER, ABRAHAM
STONE, GEORGE W.
SULLIVAN, DANIEL J.
TAGLANG, GEORGE
VAN DYCK, JOHN
WALTERS, HENRY
WEINSTEIN, ABRAHAM
WELLS, FRANCIS L.
WILLIAMS, MILTON
WISOKIR, FRANK
WINTER, ROBERT
WRIGHT, PETER J.
YULICK, GUSTED

ANDERSON, MILDRED N.
ARNOWITZ, ANNIE
ASKENAS, RACHEL
BARTHOLD, ELSIE
BERINSTEIN, DORA
BORDO, JULIA
BOUCHEY, MARY
BRAUNSDORF, ALICE
BUTLER, E. LORETTA
CLARK, CATHERINE
COHEN, CATHERINE
COSTELLO, NELLIE
COYLE, CATHERINE
CUNNINGHAM, MARY
DOUGHTY, ADELINE
DYER, THERESA
EADIE, MARGARETTA
EASTBURN, WINIFRED
EDWARDS, CHRISTINA
GEERCKE, HENRIETTA M.
GLASSNER, ANNIE
GORDON, GERTRUDE I.
GUNDERSON, NELLIE
HALE, MARY F.
HARDY, EDITH
HARRIS, MILDRED
HEIL, EMILY T.
HERRMANN, LYDIA
HIRSCH, LEONTINE
HOLLENBECK, BETSY
INFELD, SADIE
JESSEN, EMILY A.
JOHNSON, ALICE
KINGSLAND, EMMA M.
KINZEL, IDA H.
KLEIN, LENA L.
LA FORGE, HELEN
LANSING, GENEVIEVE M.
LEVY, ALICE A.
McKENNA, MARGARET
MEYER, EMMA L.
MONOHAN, ANNIE G.
MOSES, EDNA M.
MULHERON, EVELYN
NORCOTT, MARY V.
NORRIS, ROSEVELL
NORRIS, VIRGINIA M.
OLIVER, SADIE
PATH, MARY
PAVIA, ANNIE
PAYNE, ELIZABETH
PENNELLS, SADIE
PIECHOCINSKI, JOSEPHINE
SCHAFER, HELEN
SCHWARTZ, ESTHER
SMALL, EVA
SMITH, MARGARET T.
SMITH, MARION A.
SMITH, OLIVE
SPITZNADLE, MATILDA
STEINBURG, SARAH
THULIN, HILDA
VAN ETTEN, OLIVE
VOGT, LENA D.
VOPAT, ROSE
WARSCHAUER, ANNIE
WIENER, FRANCES M.
WILLIAMS, LUCY
WINTRINGHAM, RUTH
WOLLERT, ANNA

KEY

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC, AND MATHEMATICS,

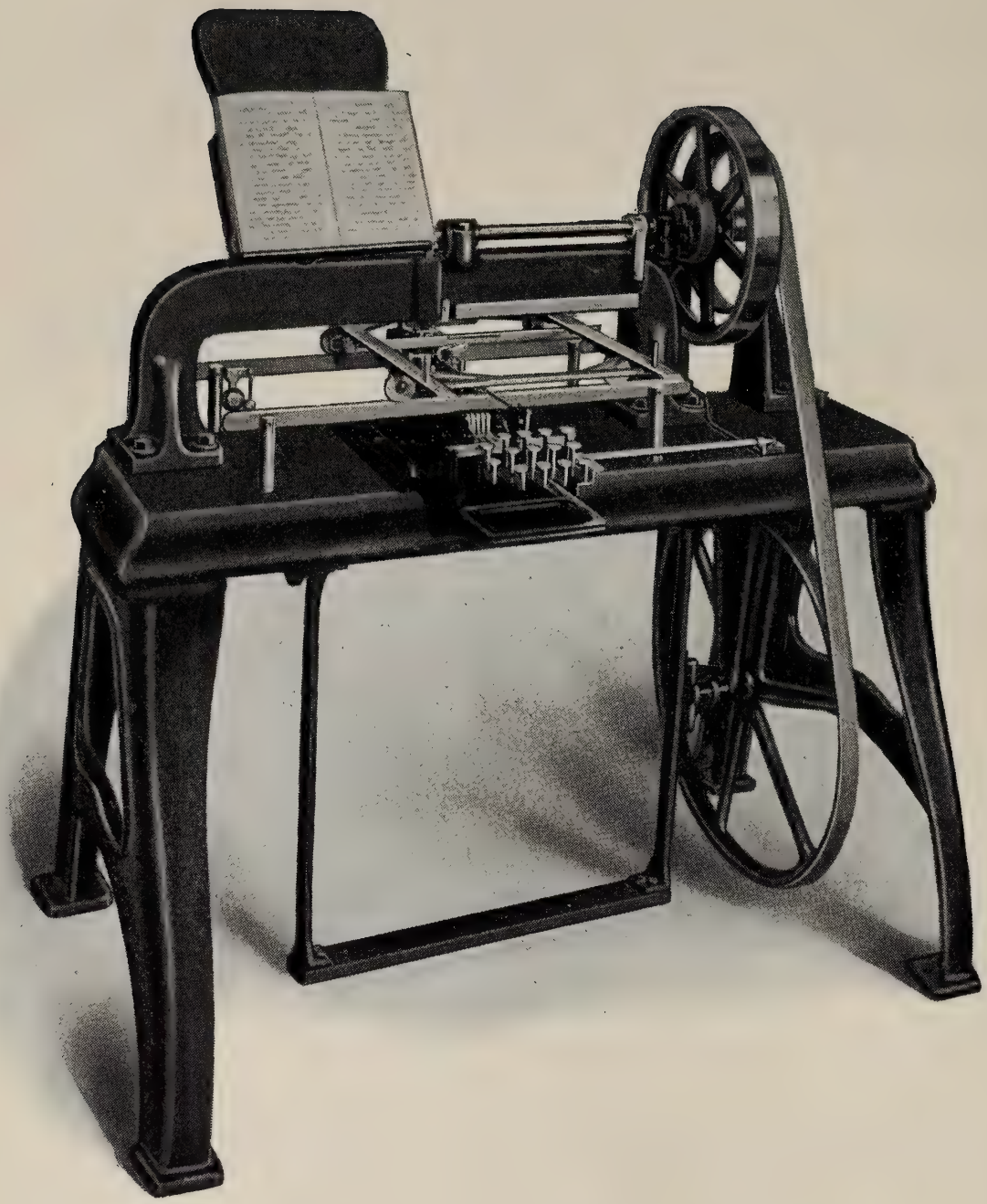
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

BY WM. B. WAIT,

Principal of The New York Institution for the Blind from 1863 to 1905; Emeritus Principal from 1905.

1909.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
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KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS, PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, ⠁; second, ⠉; third, ⠛; fourth, ⠿; fifth, ⠷; sixth, ⠾, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

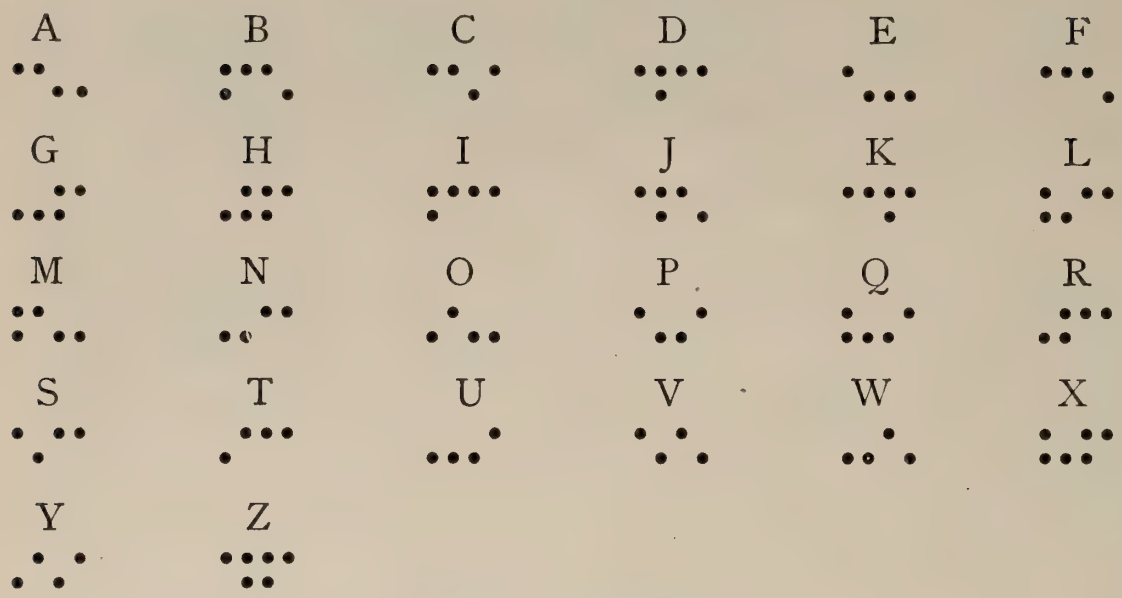
Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

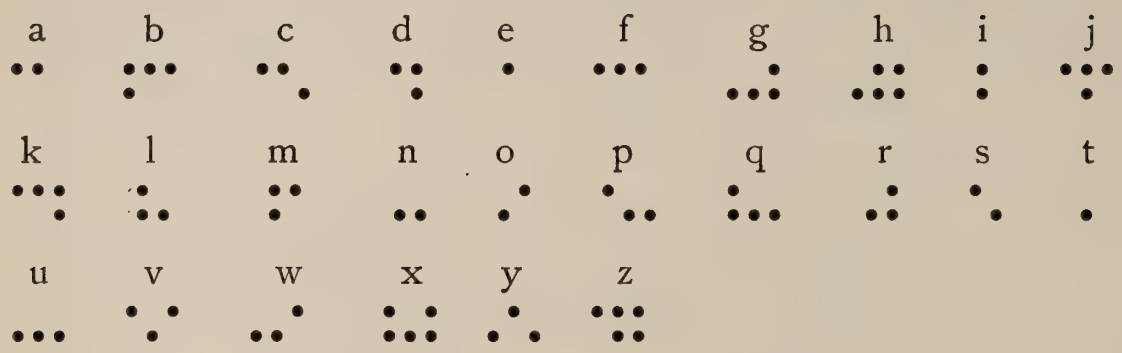
Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.



SMALL LETTERS.



It will be observed that the capital letters are derived from he small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠼	⠆	⠒	⠔	⠢	⠖	⠦	⠲	⠱	⠴

Prefix, indicating that the characters which follow are numerals, ⠼ Thus, 1908, ⠼⠁⠼⠁⠼⠊⠼⠚ The vertical line indicates a blank space equal to one point.

PUNCTUATION MARKS.

Period, ⠲ , preceded and followed by a blank space equal to two points.

Comma, ⠂ , preceded and followed by a blank space equal to two points.

Semi-colon, ⠆ , preceded and followed by a blank space equal to two points.

Colon	⠱	Acute Accent	⠸⠌
Apostrophe	⠄⠄⠄	Grave Accent	⠸⠡
Hyphen	⠄⠄⠄	Circumflex	⠸⠈
Exclamation	⠰	Diæresis	⠸⠒
Interrogation	⠢	Cedilla (French)	⠰⠂
Parenthesis *	⠐	Tilda (Spanish)	⠰⠂
Asterisk	⠰⠰	Italics	⠸⠸⠸
Quotation *	⠰⠰	Italics ended	⠸⠸⠸⠰⠄⠄
Dash	⠰⠰⠰		

* Placed before and after the word or words affected by the sign.

ADAPTATIONS FOR GREEK.

Coronis	⠈⠂	Ps	⠈⠂
Long e	⠈⠈⠂	Iota subscript	⠰⠂
Long o	⠈⠂⠂	Rough breathing	⠰⠰⠰

The accents are placed before accented letters and syllables, and are separated from them by one blank.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
⠃	⠉	⠋	⠛	⠓	⠚	⠅

n	p	s	u	v	w	y
not	part	some	under	very	will	you
⠝	⠏	⠎	⠥	⠧	⠺	⠽

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
⠯	⠁⠇	⠉⠙	⠉⠁	⠒	⠑⠑
from	good	have	large	of	shall	their
⠋⠗	⠛⠙	⠓⠧	⠇⠁	⠷	⠱⠇	⠮
there	that	the	think	when	what
⠮⠑	⠞	⠮	⠹⠊	⠱⠑	⠱⠞
was	were	with	which	would
⠱⠁	⠱⠑	⠱⠹	⠱⠓	⠱⠙

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mo*th*er, not Mo*the*r; Finger, not F*ing*er; Andante, not *And*ante.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade	æ	ance	ant	ate	augh	ain
⠑⠑⠑⠑	⠑⠑⠑⠑⠄	⠑⠑⠑⠄⠄	⠑⠑⠄⠄⠄	⠑⠑⠄⠄⠄	⠑⠑⠑⠄⠄	⠑⠑⠑⠄

ble	bly	cede	ceed	ch	com
⠑⠑⠄⠑⠑	⠑⠑⠄⠑⠄	⠑⠑⠄⠑⠑	⠑⠑⠑⠑	⠑⠑⠄	⠑⠄⠑⠑

con	dis	eau	ence	ent	ess	fer
⠑⠄⠑⠑⠑⠑	⠑⠄⠑⠑⠑	⠑⠄⠑⠑⠑⠑	⠑⠑⠄⠑⠄	⠑⠄⠑⠑⠑⠑	⠑⠑⠑⠑⠑⠑	⠑⠑⠄⠑

ful	gh	ight	ion	ing	œ
⠑⠑⠄⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑⠑	⠑⠑⠄⠑	⠑⠑⠑⠑	⠑⠑⠑⠑

ong	ou	per	pro	ph	sh
⠑⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑

sion	tion	th	ure	wh
⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ⠑⠑

The Third base has 11 contractions, viz:

and	of	the	that	ing	ch	ou
⠑⠑⠑⠑	⠑⠑⠑⠑	⠑⠑⠑	⠑⠑⠑⠑	⠑⠑⠑⠑	⠑⠑⠑⠑	⠑⠑⠑⠑

gh	ph	sh	wh
⠑⠑⠑⠑⠑	⠑⠑⠑⠑⠑	⠑⠑⠑⠑	⠑⠑⠑⠑

The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a	d	l	m	n	o	r	s	th
⠁	⠉	⠇	⠍	⠝	⠕	⠗	⠎	⠹

Beginning with the first one, ⠁ a new series may be formed by adding to it each one in order thus: ⠁⠁⠁⠁ ⠁⠁⠁⠇ ⠁⠁⠇⠁ ⠁⠁⠇⠇ etc.

Beginning with the second one, ⠉ we have ⠉⠁⠁⠁ ⠉⠁⠁⠇ ⠉⠁⠇⠁ etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
⠁⠁⠁⠁	⠁⠁⠁⠇	⠁⠁⠇⠁	⠁⠁⠁⠁	⠁⠁⠁⠁	⠁⠁⠁⠇
ant	F	ate			
⠁⠁⠇⠁	⠁⠁⠁⠇	⠁⠁⠁⠇			

SECOND GROUP.

D	augh	ain	Z	ble	bly
⠉⠁⠁⠁	⠉⠁⠁⠇	⠉⠁⠇⠁	⠉⠁⠁⠁	⠉⠁⠇⠁	⠉⠁⠁⠇
cede	J	ceed			
⠉⠁⠇⠁	⠉⠁⠁⠇	⠉⠁⠇⠁			

THIRD GROUP.

L	com	con	X	dis	Q
⠇⠁⠁⠁	⠇⠁⠇⠁	⠇⠁⠇⠁	⠇⠁⠁⠁	⠇⠁⠇⠁	⠇⠁⠁⠇
eau	ence	ent			
⠇⠁⠇⠁	⠇⠁⠇⠇	⠇⠁⠇⠇			

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
ful	B	ight			

FIFTH GROUP.

N	ion	asterisk	G	dash	U
œ	W	ong			

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
ure	almost					

SEVENTH GROUP.

R	could	come	H	ever	from
good	have	large			

EIGHTH GROUP.

S	shall	their	there	E	P
think	V	when			

NINTH GROUP.

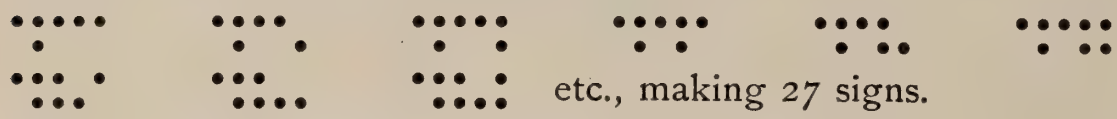
what	was	were	with	grave accent
acute accent	circumflex	would or diæresis	Italics	

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: •, ⠄ and ⠆. Thus:

FIRST GROUP.

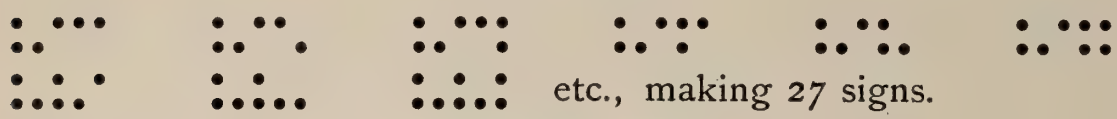
etc., making 27 signs.

SECOND GROUP.



etc., making 27 signs.

THIRD GROUP.

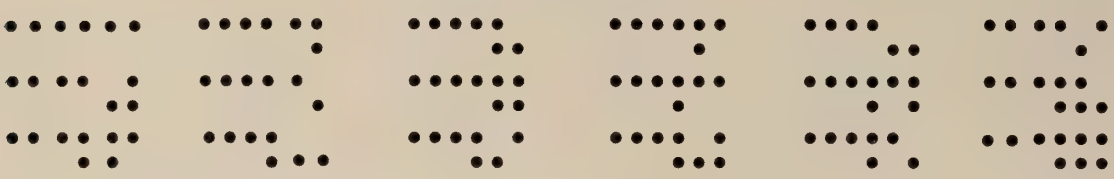


etc., making 27 signs.

The remaining six groups follow the same form.

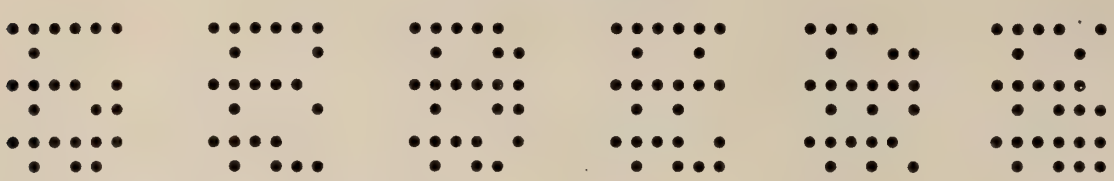
The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.



etc., making 81 signs.

SECOND GROUP.

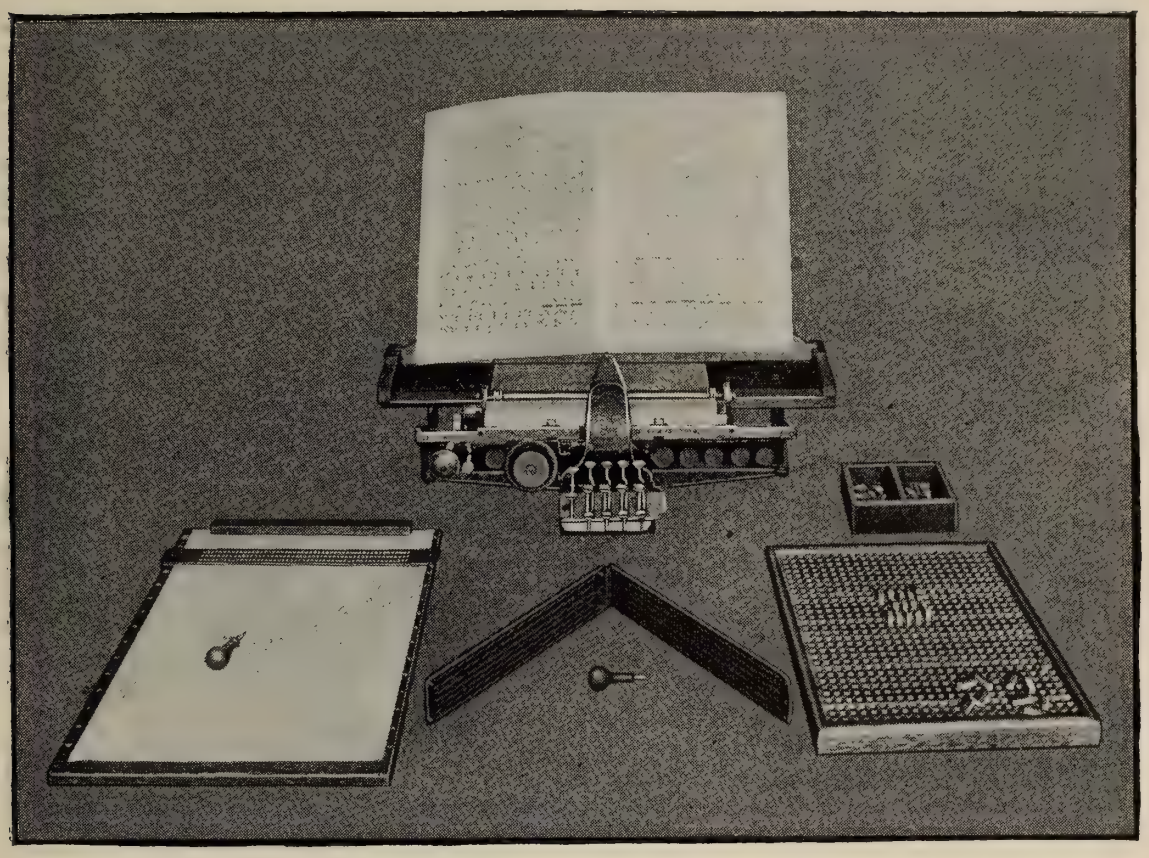


etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.



Kleidograph for Embossed Writing.

Desk Writing Tablet. Pocket Tablet. Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ⠑⠑⠛⠃ 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte ⠑⠛⠃ | ⠃ | ⠑ s, d, blank, i, blank, e.*

Accent ⠑⠛⠃

Accelerando ⠑⠛⠃⠃

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short ⠑⠛⠑⠑

Appoggiatura, long ⠃⠃⠑⠛⠑⠑

Arpeggio ⠑⠑⠑⠛

Arpeggio, *continuously* through both hands ⠑⠑⠑⠛ | ⠑

A tempo ⠛⠛⠛⠛

Bar ⠛⠛⠛; double bar ⠛⠛⠛ | ⠛⠛⠛

Bridge sign ⠃⠑⠃

Crescendo ⠑ | ⠃

Diminuendo ⠑ | ⠑ | ⠃

Discontinuance ⠃ When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce ⠛⠑ | ⠑

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted ⠒⠒⠂ | ⠁ | ⠁ The triple dot has three points.

Down bow ⠐⠒⠐⠂

Finger signs. First, ⠐⠒⠒ ; second, ⠂⠒⠒ ; third, ⠁⠂⠒ ; fourth, ⠂⠂⠒ ; fifth, ⠐⠐⠒

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte ⠒⠂ | ⠁

Fortissimo ⠒ | ⠁ | ⠁ ; very fortissimo ⠒ | ⠁ | ⠁ | ⠁

Forte piano ⠒ | ⠁ | ⠒ | ⠂

Forzando ⠒⠁⠂⠂

Group ⠂⠂⠁

Group discontinued ⠂⠂⠁ | ⠒

Half bow ⠂⠒⠂⠂ | ⠂⠒⠒ | ⠒⠐⠐

Harmonic in guitar and in violin ⠂⠒⠒⠂⠒

Heel in organ pedaling ⠂⠒⠒

Interval signs. First, ⠒⠒⠂⠂ ; second, ⠐⠐⠂ ; third, ⠂⠒⠂⠂ ; fourth, ⠒⠐⠂ ; fifth, ⠐⠒⠂⠂ ; sixth, ⠒⠂⠂⠂ ; seventh, ⠂⠁⠂ ; eighth, ⠁⠂⠂

Left foot in organ pedaling ⠒⠂⠂⠒

Left hand ⠒⠂⠂⠒

Lower half of bow ⠂⠒⠂⠂ | ⠒⠂⠂ | ⠒⠐⠐

Lower third of bow ⠂⠒⠂⠂ | ⠂ | ⠒⠐⠐

Melody sign ⠐⠒⠐⠂

Mezzo forte ⠁⠂⠐⠒ | ⠒ | ⠁

Mezzo piano ⠁⠂⠐⠒ | ⠒ | ⠂

Middle of bow ⠂⠒⠂⠂ | ⠒⠐ | ⠒⠐⠐

Middle third of bow ⠂⠒⠂⠂ | ⠒⠐ | ⠂ | ⠒⠐⠐

Mordent ⠁⠂⠒⠂⠂ ; mordent inverted ⠁⠂⠒⠂⠂ | ⠁⠂⠒⠂⠂

Music ⠈⠄⠄⠄ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued ⠈⠄⠄⠄ | ⠂ or, word sign ⠄⠂⠄⠄ may be used.

Natural ⠂ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is ⠒⠒, for D is ⠈⠈, for E is ⠄⠂, for F is ⠂⠈, for G is ⠈⠒, for A is ⠒⠄, for B is ⠄⠈ The duration sign for a whole note is ⠒⠒, for a half is ⠈⠈, for a quarter is ⠄⠂, for an eighth is ⠂⠈, for a sixteenth is ⠈⠒, for a thirty-second is ⠒⠄, for a sixty-fourth is ⠄⠈, for a one hundred and twenty-eighth is ⠄⠈⠈, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter ⠒⠒⠄⠂

Number sign ⠒⠒⠒ This sign shows that the characters following it will be numerals.

Nut of bow ⠄⠂⠄⠄ | ⠄⠄ | ⠂⠈⠈

Octave signs. First octave, ⠒⠒⠈ ; second, ⠈⠈⠈ ; third, ⠄⠂⠈ ; fourth, ⠂⠈⠈ ; fifth, ⠈⠂⠈ ; sixth, ⠒⠄⠈ ; seventh, ⠄⠈⠈ ; eighth, ⠈⠄⠈

Open string ⠄⠂⠄⠄ | ⠄⠈ | ⠈⠄

Pause ⠄⠈⠈⠄

Pedal ⠄⠄⠈⠄

Pedal discontinued ⠄⠄⠈⠄ | ⠂

Piano ⠂ | ⠄

Pianissimo ⠂ | ⠄ | ⠄; very pianissimo ⠂ | ⠄ | ⠄ | ⠄

Piano forte ⠂ | ⠄ | ⠂ | ⠈

Pizzicato ⠄⠄⠄⠄⠈

Point of bow ⠄⠂⠄⠄ | ⠈⠄⠄ | ⠂⠈⠈

Portamento ⠈⠄⠂⠈ placed before the note affected by it.

Pro forma ⠈⠈⠄⠄

Rallentando ⠈⠂⠄⠄

Repeat part of a measure, or one or more measures ⠄⠄ viz, two points in the lower row.

Repeat note, chord, group or rest . viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ..:: ; rest a half, ..•• ; rest a quarter, ...: ; rest an eighth, ..:• ; rest a sixteenth, ..•: ; rest a thirty-second, ..:. ; rest a sixty-fourth, ...• ; rest one hundred twenty-eighth ...••

Right foot in organ pedaling :•:

Right hand :•:

Ritardando •:..

Ritenuto :...

Rinforzando :•..

Sforzando :•..

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur . | :

Slur discontinued :

Sostenuto ::..

Staccato •.•.

Staccatissimo or very staccato •.•.•.

Stroke of the glottis in singing •.

Swell •..•

Take breath in singing •...

Tenuto ::..

Thumb in guitar : | :

Tie .•:

Toe in organ pedaling •::

Tremolo .•..

Trill :••.

Turn :.•. ; turn inverted :.•. | :.•.

Up bow ⠄⠒⠄

Upper half of bow ⠄⠒⠄⠄ | ⠄⠄⠄ | ⠒⠒⠒

Upper third of bow ⠄⠒⠄⠄ | ⠁ | ⠒⠒⠒

Whole bow ⠄⠒⠄⠄ | ⠄⠁ | ⠒⠒⠒

With sign ⠁⠄

Word sign ⠄⠒⠄⠄ This is used in the body of *music* when *words* are to be used; at the close of the words the word sign with the discontinuance are used thus ⠄⠒⠄⠄ | ⠒ or the music sign ⠁⠄⠄⠄ may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign $\overset{\bullet}{\bullet}\overset{\bullet\bullet}{\bullet}$ always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign $\overset{\bullet}{\bullet}\overset{\bullet\bullet}{\bullet}$ thus, $\overset{\bullet}{\bullet}\overset{\bullet}{\bullet}\overset{\bullet\bullet}{\bullet}$ The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign •.•• twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals ⁘, ⁖, ⁘. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign ..• before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, ⁘.; second interval, ••.; third interval, .⁖., etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* , followed by the octave sign and then the note. Thus,

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus,

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign

Rule First. The sign of the mordent is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print,* such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign •.:.. twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, •.:.. | :

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, :::; second octave, •••; third octave, .:•, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign .. is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign .. is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign ⁝⁝⁝ is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign ⁝⁝⁝ is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat ‥ sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar ⁝ | ⁝ followed by the repeat sign ‥ and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign ‥ followed by the *pro forma* sign ˙˙‥ and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign ⁝⁝⁝ followed by the numeral which shows the number of sharps or flats in the signature. Thus, . | ⁝⁝⁝ | ⁘ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur . | ⁝ is placed before the notes slurred. The sign for discontinuance ⁝ is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign . | ⁝ at the beginning of the first slur, and two slur signs . | ⁝ | | . | ⁝ at the

beginning of the second slur; at the end of the first slur write ⠄ | ⠆ | ⠆; at the end of the second slur write ⠄ | ⠆ || ⠄ | ⠆ | ⠆

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance ⠄ | ⠆ | ⠆; and at the end of the long slur make it twice with the discontinuance ⠄ | ⠆ || ⠄ | ⠆ | ⠆

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, ⠿ | ⠴ | ⠒

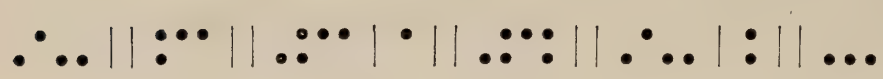
If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, ⠿ | ⠶ | ⠒ || ⠂

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

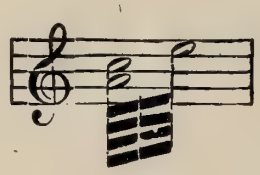
It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

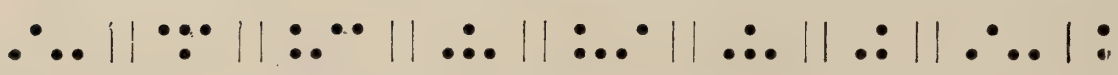
TREMOLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign ⁘ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,





Remark. In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

The turn is indicated by the sign ⁘.

Rule First. The horizontal turn is expressed by the sign ⁘ placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted turn is expressed by the sign ⁝.•. made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign ⁝.•. twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, ⁝.•. | ⁝

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign •. and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign •. in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

MISCELLANEOUS RULES FOR MUSIC WRITING.

1. In vocal music, when two or more successive notes are to be sung to one syllable, the *syllable slur* ‖ : | : ‖ will be used before such notes, and at their close the *syllable discontinue* ‖ : | : | : ‖ will be written.

2. When part of a measure, not including the first note, is repeated, the group sign ‖ ..• ‖ will precede and the *group discontinue* ‖ ..• | : ‖ follow such passage. The one point repeat will then be used for each repetition of such group.

3. When a note and its eighth interval each have an accidental, the accidental will be written for the lower note only, and will be understood for the eighth interval unless otherwise indicated.

4. If a slur, pedal, crescendo or a diminuendo continue until the same sign again appears, write such sign for each entrance, but omit the discontinuance of it until the close of its last appearance.

5. If a note or chord begins a passage which is preceded by a sign covering more than the single note or chord (as pedal, slur, forte, piano), and this note or chord is repeated, use the one point repeat.

6. When after a tie, or after a slur discontinue, the last note or chord is repeated, the one point repeat sign will be used.

7. Concerning the *pro forma*.

   a. If a passage which is to be transposed begins and ends in different octaves, the octave sign must follow the *pro forma* sign in the transposition.

   b. If the passage which is to be transposed begins with a note of one value written against notes of different value, after the *pro forma* sign, write the note with its value of the same voice with which the original passage commenced.

8. Method of indicating repeats in writing by paragraphs when marginal numbering is omitted.

In a *long* "count back," the place should be indicated at which the passage to be repeated *begins*, as well as the place where the repeat *enters*, to enable the reader to readily make the "count back." The three following examples will illustrate:

Ex. 1. Repeating the last several measures. If after 20 measures the next 15 are like the last 15, then following bar 5, write:

.:... || •• | ••• | . | • | .: || ::: | :: | •: || ::: | :: | •: || •...

Then, following bar 20, write:

::: | :: | •: || .. || ... ||

Ex. 2. Repeating a passage not including the last measure. If after 100 measures the next 20 are like the 20 which began with the 31st measure, then, following bar 30, write:

.:... || •• | ••• | . | • | .: || ::: | .• | • || ::: | •• | • || •... ||

Then, following bar 100, write:

::: | .• | • || ::: | •• | • || .. || ... ||

Ex. 3. Involving both the previous cases. If after bar 20 the last 15 are to be repeated, and after bar 60 the same 15 again appear, then, following bar 5, write:

.:... || •• | ••• | . | • | .: || ::: | :: | •: || ::: | :: | •: ||

.:... || •• | ••• | . | • | .: || ::: | •: | •: || ::: | :: | •: || •... ||

Then, following bar 20, write:

::: | :: | •: || .. || ... ||

Then, following bar 60, write:

::: | •: | •: || ::: | :: | •: || .. || ... ||

To aid the reader in making the "count back," leave a space of four blanks before the word sign when it first appears. In a *short* "count back," the above methods of showing the place where the repeat begins are unnecessary, unless the measures are long.

The paragraphs should be numbered, and after the last bar in each paragraph the number of that bar from the beginning should be written.

9. The following terms may be abbreviated, thus:

poco .:... || ·.. || ·... ||

poco a poco .:... || ·.. || ·· || ·.. || ·...

con espressione .:... || ··. || · | ·. | ·.. || ·...

semper .:... || ·. | :· | ·.. || ·...

scherzando .:... || ·. | ·:: | ·: | .· || ·...

marcato .:... || :· | ·· | .: || ·...

legato .:... || :.. | · | ...: || ·...

leggiero .:... || :.. | ...: | .: | .· || ·...

espressivo .:... || · | ·. | ·.. | .· || ·...

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | ˙.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark | | ˙ | |

An obtuse angle with the apex at the top, called rubato accent .˙ | .

A comma placed in a horizontal position, called the half tie ⠠⠁ | ⠆

A comma placed in a vertical position, called the comma ⠐⠐ | ⠄

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter ⠁⠄ | ⠁ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close.*

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign ⠰⠠⠠⠠, followed by ⠁⠠⠠, the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, ⠿⠿⠿⠿ || ⠰⠠⠠⠠ | ⠁⠠⠠ | ⠿⠿⠿ | ⠁⠠ ||

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, ⠿⠿⠠⠿ || ⠰⠠⠠⠠ | ⠰⠿⠿ | ⠁⠠⠠ | ⠿⠿⠿ | ⠁⠠ || F a whole, low position of the third, ⠿⠁⠿⠿ || ⠰⠠⠠⠠ | ⠰⠠ | ⠁⠠⠠ | ⠿⠿⠿ | ⠰⠠ ||

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, ⠿⠿⠁⠁ || ⠰⠠⠠⠠ | ⠁⠠⠠ | ⠿⠿⠿ | ⠰⠠ || ⠰⠠⠠⠠ | ⠁⠠⠠ | ⠿⠿⠿ | ⠁⠠ ||

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four ⠿⠿⠿⠿ || ⠿⠿⠿ | ⠰⠠ || ⠿⠁ ||

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

half, figured six four and then five three ⠉⠒⠉ || ⠿⠿ | ⠢ || ⠒ || ⠿⠿ | ⠉⠒ || ⠄⠒ ||

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six ⠿⠿⠿ || ⠿⠿ | ⠁ | ⠢ ||

Remark. In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring, Thus, F a quarter, position of the third, figured five three and then four two ⠒⠄⠒ || ⠄⠢⠄⠄ | ⠁⠄⠄ | ⠿⠿ | ⠄⠒ || ⠿⠿ | ⠉⠒ || ⠄⠒ || ⠿⠿ | ⠒⠁ || ⠉⠉ ||

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter ⠄⠒⠉ || ⠄⠢⠄⠒ || ⠿⠿ | ⠢ || ⠉⠄⠒ || ⠿⠿ | ⠢ || ⠒⠁ || ⠄⠄⠄ || ⠒⠒ || ⠄⠢⠄⠄ | ⠁⠄⠄ | ⠿⠿ | ⠁ || ⠒⠉⠉ || ⠒⠒ ||

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five* under the line. The line shows the continuance of the six and

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizonal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh	ray	me	fah	soh	lah	te
⠑⠑	⠑	⠑⠑	⠑⠑	⠑	⠑	⠑

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is ⠑⠑⠑⠑; te an eighth dotted is ⠑⠑⠑ | ⠑, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written ⠑ | ⠑⠑ and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written ⠑ | ⠑⠑ and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ⁝⁝⁝

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For	ch	write	⠱	For	ph	write	⠹
"	ou	"	⠳	"	the	"	⠮
"	sh	"	⠩	"	and	"	⠯
"	th	"	⠹	"	of	"	⠷
"	wh	"	⠱	"	that	"	⠾
"	gh	"	⠻	"	ing	"	⠬

The use of the foregoing signs in the following lists is indicated by italics:

For	*Write*
Able } as ending	bl
Ible } as ending	bl
Ab*ou*t	abt
Above	abv
Acc*ou*nt	acct
Accord*ing*	acrd*ing*
Accord*ing*ly	acrd*ing*l
After	af
Afterward	afwd
Again	agn
Against	agnst
Almost	al
Altoge*th*er	alg*th*r
Always	alws
Among	amg
Am*ou*nt	amt
Ano*th*er	an*th*r
Answer	ans
Any*wh*ere	any*wh*r
Because	bcs
Been	bn
Before	bfr
Begin, begun or began	bgn
Below	blw
Benea*th*	bn*th*
Beside, besides	bsd, bsds
Between	btwn
Better	btr
Business	bzns
*Ch*ange	*ch*ng
*Ch*ang*ing*	*ch*ng*ing*

For	*Write*
Come	cm
Com*ing*	cm*ing*
Common	com
Convenient	convnt
Convenience	convnc
Conveniently	convntl
Could	cd
Definition	defntn
Demonstration	dmnstn
Differ	dfr
Difference	dfrnc
Different	dfrnt
Differently	dfrntl
Does	ds
Down	dn
Downward	dnwd
Ei*th*er	e*th*r
Else*wh*ere	ls*wh*r
Except	xcpt
Except*ing*	xcpt*ing*
Exception	xcptn
Express	xprs
Expressed	xprsd
Expression	xprsn
Extraordinary	xtrdny
First	fst
Forward	frwd
Found	fnd
Ful, as ending	fl
Fur*th*er	fr*th*r
General	gen

For	*Write*
Give	gv
Goes	gs
Gone	gn
Government	govt
Greater	gtr
Greatest	gtrst
Hence	hnc
Henceforth	hncf*th*
Henceforward	hncfwd
Here	hr
Hereafter	hrftr
Heretofore	hrtfr
Herewith	hrw*th*
Herein	hrn
Herself	hrsf
Him	hm
Himself	hmsf
His	hs
Instead	instd
Inward	inwd
Inwardly	inwdl
Itself	itsf
Kind	k
Kinds	ks
Know or knew	kn
Knows	kns
Known	knn
Knowing	kn*ing*
Large	lg
Less	ls
Like	lk
Likewise	lkws
Little	ltl
Live	lv
Made	md
Make	mk
Man	mn
Ment, as ending	mt
Might	mgt
Mister	Mr
Much	m*ch*
Must	mst
Myself	msf
Nearly	nrly
Necessary	nec
Necessarily	necl
Neither	n*th*r
Neighbor	nbr
Ness, as ending	ns
Never	nv
None	nn
Nor	nr
Nowhere	n*wh*r
Object	obj
Objection	objtn

For	*Write*
Occasion	ocsn
Often	ofn
Onward	onwd
Opinion	opn
Opportunity	optnty
Other	o*th*
Otherwise	o*th*ws
Outward	outwd
Outwardly	outwdl
Point	pnt
Principal or principle	prin
Probable	prbl
Probably	prbly
Quarter	qr
Quarters	qrs
Question	qn
Questionable	qnbl
Reference	rfnc
Right	rt
Rightly	rtl
Round	rnd
Self	sf
Several	svl
Should	*sh*
Sion, as ending	sn
Take	tk
Than	*th*n
This	*th*s
Tion, as ending	tn
Together	tg*th*r
Underneath	ndrn*th*
Understand	ndrst*and*
Unless	nls
Until	ntl
Upon	upn
Upward	upwd
Ward, as ending	wd
Was	ws
Were	wr
What	*wh*t
Whether	*wh*t*h*r
When	*wh*n
Where	*wh*r
Wherefore	*wh*rf
Wherein	*wh*rn
Whereby	*wh*rb
Whereto	*wh*rt
Whereupon	*wh*rpn
While	*wh*l
Whose	*wh*s
Whom	*wh*m
Whomsoever	*wh*msvr
Willing	wl*ing*
You	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

For	*Write*
Accent	ac
Accented	actd
Accidental	acl
Accompaniment	acmp
Action	actn
Alto	alt
Altered	altrd
Alternation	altrtn
Alternat*ing*	altrnt*ing*
Anticipation	antcpn
Anticipated	antcpd
Arpeggio	arp
Augmented	aug
Bad	bd
Bass	bs
Cadence	cad
Cadences	cads
Canto fermo	cf
*Ch*ord	*ch*
*Ch*ords	*ch*s
*Ch*romatic	*ch*ro
*Ch*romatically	*ch*romly
Consonance	cnsnc
Consonances	cnsncs
Consonant	cnsnt
Contrary	cont
Consecutive	consec
Concealed	concld
Counterpoint	cp
Degree	deg
Degrees	degs
Dependent	dep
Diatonic	dia
Diatonically	dialy
Diminished	dim
Dissonant	dis
Dissonance	disnc
Dominant	dom
Double	dbl
Doubled	dbld
Doubl*ing*	dbl*ing*
Example	ex
Exercise	exe
Fif*th*	f*th*
Finger	fng
Fingers	fngs
Finger*ing*	fng*ing*
First	fst
Four*th*	fr*th*
Fundamental	fndmtl
Good	gd
Harmony	har
Harmonic	harc
Harmonically	harcly
Hidden	hdn
Independent	indp

For	*Write*
Interval	int
Intervals	ints
Inversion	inv
Inversions	invs
Inverted	invd
Imperfect	imper
Leading tone	lt
Legato	leg
Lowered	lwd
Major	maj
Measure	msr
Measures	msrs
Mediant	med
Melody	mel
Melodic	melc
Melodies	mels
Metronome	met, or M
Minor	min
Modulate	mdlt
Modulation	mdltn
Modulations	mdltns
Modulat*ing*	mdlt*ing*
Motion	motn
Nei*gh*bor*ing* note	nbr*ing* nt
Nei*gh*bor*ing* notes	nbr*ing* nts
Nin*th*	n*th*
Octave	oct
Octaves	octs
Opus	op
Organ	org
Organ Point	org pnt
Parallel	par
Period	prd
Perfect	per
*Ph*rase	*ph*
Position	posn
Positions	posns
Practise	prc
Practised	prctd
Practis*ing*	prc*ing*
Preparation	prepn
Prepared	prepd
Principal	prin
Progression	prog
Progressions	progs
Progressed	progd
Raised	rsd
Resolve	res
Resolved	resd
Resolution	resn
Rhy*th*m	rh
Rhy*th*mic	rhc
Rhy*th*mical	rhcl
Rhy*th*mically	rhcly
Rhy*th*ms	rhs
Scale	sc

For	*Write*
Scales	scs
Second	scnd
Section	sec
Seven*th*	sv*th*
Six*th*	sx*th*
Sixteen*th*	sxn*th*
Soprano	sop
Staccato	stac
Subordinate	sub
Subdominant	subdom
Submediant	submed
Subtonic	subton
Substitution	substn
Substitut*ing*	subst*ing*
Supertonic	supton
Suspension	susp
Suspensions	susps
Suspended	suspd
Syncopation	syn
Syncopated	syntd
Tenor	ten
Ten*th*	tn*th*
Tonic	ton
Triad	tr
Triads	trs
Triplet	trp
Triplets	trps
Unaccented	unactd
Unison	un
Unisons	uns
Voice	vc
Voices	vcs

WORDS RELATING TO THE ORGAN.

For	*Write*
Bassoon	bsn
B*ou*rdon	brdn
*Ch*oir	*ch*r
Clarinet	clr
Diapason	diap
Dulciana	dul
English Horn	Eng hn
Feet or Foot	ft
Flute	fl
Flute Traverse	fl trav
Fifteen*th*	ftn*th*
Gamba	gam
Gemshorn	gmshn
Harmonic Flute	harc fl
Hautboy	obo
Hohlflöte	hlfe
Keraulophon	ker
Manual	mnl
Mixture	mix
Open	opn
Pedal	ped
Pedals	peds
Piccolo	pic
Quint	qnt
Rohrflöte	rfl
Salicional	sal
Solo	sol
Sesquialtera	sesalt
Spitzflöte	spfl
Swell	sw
Stop	stp
Stops	stps
Stopped	stpd
Trombone	trom
Trumpet	trm
Twelf*th*	tlf*th*
Viola	vla
Violin	vln
Violoncello	cello
Vox Humana	v h
Waldflöte	wlfl

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠼	⠆	⠒	⠔	⠖	⠢	⠂	⠲	⠱	⠴

The sign ⠼, called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is ⠄

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books:

1	2	3	4	5	6	7	8	9	0
⊤	⊢	⊥	⊣	V	>	Λ	<	L	⊡

In *written* algebra the numerals are:

1	2	3	4	5	6	7	8	9	0
⠿	⠷	⠯	⠟	⠏	⠮	⠧	⠭	⠵	⠽

The number sign is not used in connection with this series.

Sign for division ⠲

" " division ended ⠲ | ⠅

" " equality ⠶

" " exponent ⠡

" " exponent ended ⠡ | ⠅

" " inequality (*greater* than) ⠣ | ⠄

" " " (*less* than) ⠡ | ⠄

" " infinity ⠶

" " is to, in stating a ratio ⠅ | ⠄

" " as, in stating a proportion ⠅⠄

Sign for minus ⠨⠨
" " multiplication ⠡⠨
" " multiplication ended ⠡⠨ | ⠨
" " plus ⠡⠨
" " plus and minus ⠡⠨ | ⠨⠨
" " parenthesis ⠡⠨
" " double parentheses ⠡⠨⠡⠨
" " triple parentheses ⠡⠨⠡⠨⠡⠨
" " quadruple parentheses ⠡⠨⠡⠨⠡⠨⠡⠨
" " radical ⠌⠡⠨
" " radical ended ⠌⠡⠨ | ⠨
" " subscript ⠡ | ⠨⠡⠡

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

For	*Write*
Add*ing*	ad*ing*
Addition	adtn
Algebra	alg
Algebraic	algc
Angle	ngl
Acute angle	ct ngl
Antecedent	antc
Binominal	bnl
Circle	cir
Circumference	crcm
Coefficient	coef
Comparison	comp
Compar*ing*	comp*ing*
Compared	compd
Consequent	cons
Continued	cont
Cube	cb
Decimal	dec
Denominator	dntr
Denominators	dntrs
Diameter	dmr
Difference	dif
Divide	dv
Divided	dvd
Divid*ing*	dvd*ing*
Dividend	dvnd
Division	dvn
Divisor	dvr
Elimination	elim
Equation	eqtn
Equivalent	eqv
Exponent	xpnt
Exponential	xpntl

For	*Write*
Extremes	xtms
Factor	ftr
Factor*ing*	ftr*ing*
First	fst
Fif*th*	f*th*
Follows	fols
Follow*ing*	fol*ing*
Form	fm
Formula	fmla
Four*th*	fr*th*
Fraction	ftn
Hexagon	xgn
Homogeneous	homo
Lateral	ltrl
Ma*th*ematics	ma*th*
Measure	meas
Measured	measd
Measur*ing*	meas*ing*
Member	mem
Members	mems
Minuend	mnd
Monomial	mon
Multiply	ml
Multiplied	mld
Multiple	mlpl
Multiplier	mlpr
Multiplic*and*	mlc*and*
Multiplication	mltn
Negative	neg
Negatively	negl
Nin*th*	n*th*
Numeral	nmrl
Numerical	nmcl

For	*Write*
Numerically	nmcly
Number	num
Numerator	nmr
Octagon	octgn
Obtuse angle	ob ngl
Order	ord
Operation	optn
Operations	optns
Parallel	par
Parallelogram	pargm
Paren*th*esis	prn*th*s
Pentagon	pngn
Perform	prfm
Performed	prfmd
Perform*ing*	prfm*ing*
Perpendicular	pr
Plane	pl
Polygon	plgn
Polynomial	plnl
Positive	pstv
Positively	pstvl
Prime	prm
Product	pdt
Proportion	prpn
Power	pwr
Powers	pwrs
Quantity	qnt
Quantities	qnts
Quadrilateral	qdl
Quotient	qnt
Radical	rdl
Radius	rad
Ratio of diameter to circumference	pi
Reciprocal	rcpl
Rectangle	rcngl
Reduce	rdc

For	*Write*
Reduced	rdcd
Reduc*ing*	rdc*ing*
Remainder	rem
Represent	repr
Represented	reprd
Represent*ing*	repr*ing*
Require	req
Required	reqd
Ri*gh*t angle	rt ngl
Root	rt
Second	scnd
Secant	sec
Seven*th*	svn*th*
Similar	smlr
Six*th*	sx*th*
Subtraction	subtn
Subtrahend	subnd
Subtract	subt
Subtracted	subtd
Substitute	subst
Substituted	substd
Substitut*ing*	subst*ing*
Square	sq
Tangent	tan
Ten*th*	tn*th*
Time	tm
Times	tms
*Th*ird	*th*d
Transformation	trnsf
Transpose	trnsp
Transposed	trnspd
Transpos*ing*	trnsp*ing*
Transposition	trnsptn
Trinomial	tnl
Triangle	tngl
Value	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

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12 Farewell.
13 Consolation.
No. 14 Styrienne.
15 Ballad.
16 Gentle Complaint.
17 Prattler.
18 Inquietude.
19 Ave Maria.
20 Tarantelle.
21 Harmony of the Angels.
22 Barcarolle.
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24 Swallow.
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12 in C, Allegro con molto brio.....
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16 in G, Molto Allegro .....
17 in D, Vivacissimo .....
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19 in A minor, Presto .....
20 in F sharp minor, Presto.....
21 in F minor, Allegro.....
22 in B, Allegro con fuoco .....
23 in E minor, Veloce .....
24 in C, Presto .....
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2. The Little Postillion.
3. There Was Once a King.
No. 4. In the Boat.
5. The Request.

Loeschhorn, A....Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."

Meister, W.....Forget Me Not, from "Pianists' First and Second Year."

Mendelssohn, F...Songs Without Words.

No. 4. Confidence.
No. 9. Consolation.

Mozart, W. A.....Rondo in C, from "Pianists' First and Second Year."

Poldini, E.... ....General Boom Boom, from "Pianists' First and Second Year."

Reinecke, C.....Cavatine in C.

Reinhold, H.....Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."

Rohde, E.....Marionettes, from "Pianists' First and Second Year."

Rummel, J.....Les Allegresses Enfantines.

No. 2. Polka.
3. Polka Mazurka.
4. Tyrolienne.
No. 5. Galop.
6. Schottisch.

Schumann, R.....Op. 68, Album for the Young.

No. 8. Wild Horseman.
9. Folk Song.
16. First Loss.
18. Reapers' Song.
No. 20. Rustic Song.
24. Harvest Song.
26. Moderato con Espressione.

Schumann, R.....Op. 15, No. 7, "Träumerei," and Op. 68, No. 19, "Romanze."

Seeboeck, W. C. E..The Dream Fairy.

Spindler, F.....Op. 44, May Bells.

No. 6. Di buon Umore.
7. Giocosamente.
8. Tenore.
9. Cordiale.
No. 10. Dolce.
11. Dolente.
12. Religioso.

Spindler, F.....Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D..Prayer of the King's Daughter, from "Pianists' First and Second Year."

Tschaikowsky, P.....German Song, from "Pianists' First and Second Year.

Tschaikowsky, P.....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Westerhout, N.....Rondo d'Amour.

Wolff, B.....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B.....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Bach, J. S.....All of previous year.

Bach, J. S.....Twelve Little Preludes.

No. 3. Vivace, D minor.
4. Moderato, D.
5. Moderato, E.
6. Vivace, E minor.
No. 7. Allegro, C minor.
8. Molto Moderato, D.
11. Allegro, F.
12. Allegretto, G minor.

Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."

Baumfelder, F.....Op. 270, Kinderscenen.

No. 1. Sandman Knocks.
2. The Stork Has Come.
3. Old Ruin.
4. Vintage.
No. 5. Young Officer.
7. Setting Sun.
8. Grandma's Tale.

Beethoven, L.....Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.

Beethoven, L.....Album-Leaf, "Für Elise."

Beethoven, L.....Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C.....Op. 9, May Party Dance.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 22. Barcarolle.
No. 24. Swallow.
No. 25. Chevaleresque.

Clementi, M.....Op. 36, Six Sonatinas.

No. 3 in C, Spiritoso, Un poco adagio, Allegro.
4 in F, Allegro con Spirito, Andante, Rondo.
5 in G, Presto, Air Suisse, Rondo.
6 in D, Allegro con Spirito, Rondo.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 10. Rococo.
11. Le Chant D'Jngeborg.
12. Le Lendemain.
13. Cheveux Blancs.
14. La Vieille Amie.
15. Au Pis Aller.
16. Sans Intention.
No. 17. Vers Le Nord.
18. La Procession des Aïeux.
19. Le Sentier.
20. Pauvre Enfant.
21. Pourquoi.
25. Enfin.
26. Le Jour de l'an.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.

No. 1. Spring Song.
2. Bohemian Dance.
3. Ballet Dance.
No. 4. Melody.
5. Barcarolle.
6. Romance.

Eighty-two Hymn Tunes in various meters.

Engelmann, H.....Op. 600, Melody of Love (4 hands).

Gade, N.....Op. 36, Christmas Pieces.

No. 2. Christmas Song.
4. Boys' Merry-Go-Round.
No. 5. Dance of Little Girls.
6. Good Night.

Giese, T.....Op. 293, Six Melodious Pieces.

No. 1. Tarantelle.
2. Children's Feast.
3. Grandmother's Song.
No. 4. The Two Fisher-boys.
5. Gavotte.
6. Funeral March.

Goldner, W.....Gavotte Mignonne.

Grieg, E.....Op. 12, Lyrical Pieces.

No. 1. Arietta.
2. Waltz.
No. 3. Watchman's Song.
8. Patriotic Song.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 8. Merry Company.
10. The Bold Rider.
11. The Dolls' Dance.
12. Under the Linden.
13. The Sick Little Brother.
No. 15. The Snow Man.
17. The Ring Dance.
18. Sorrowful Hour.
20. The Gentle Child and the Noisy Child.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 19. A Water Party.
24. Menuetto.
25. Scherzo.
26. Impromptu.
27. A Request.
28. Onward!
No. 29. The Hunt.
30. Song Without Words.
32. A Loss.
33. Youthful Courage.
34. Hymn.
35. Good Night.

Handel, G. F .....Fugue No. 2, from "Six Fugues."

Heins, C.....Op. 194, Dance of the Sylphs.

Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A.....Op. 17, No. 3, Children's Dance.

Kuhlau, F.....Op. 20, No. 1, Sonatina in C.

Kullak, T.....Op. 81, Scenes from Childhood.

No. 6. The Race.
7. The Angel in the Dream.
8. The Nightingale.
No. 9. Spinning Song.
10. The Ghost in the Chimney.
11. The Little Hunters.
12. The Little Rope Dancers.

Lichner, H.....Twelve Characteristic Pieces.

No. 4. After School.
5. To the Playground.
6. Solitude.
7. Elegy.
No. 8. Scherzo.
9. Polonaise.
10. Rondo.
11. Italian Romance.
12. Aria.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.

No. 6. The Cuckoo.
7. The Chase.
8. Lullaby.
No. 9. A Dance.
10. The Little Soldier.
11. In a Hurry.

Löw, J.....Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A.....Op. 51, Woodland Sketches.

No. 1. To a Wild Rose.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.

No. 1 in G, Allegro Non Troppo.
2 in E flat, Andante Sostenuto.
No. 3 in G, Allegretto.
4 in D, Andante con Moto.

Mendelssohn, F.....Songs Without Words.

No. 2. Regret.
6. Venetian Gondellied.
12. Venetian Gondellied.
16. Hope.
22. Sadness of Soul.
28. Morning Song.
No. 35. Shepherd's Complaint.
37. Revery.
41. The Return.
44. Forsaken.
48. The Joyous Peasant.
49. Gondoline.

Mendelssohn, F.....Wandering, from "Pianists' First and Second Year."

Ravina, H .....Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H .....Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Rubinstein, A.....Aubade (Morning Serenade), E flat.

Schehlmann, L.....From Fairy Land.

Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

Schmoll, A .....Cymbals and Castanets, from "Pianists' First and Second Year."

Schubert, F.....Op. 94, Moments Musicals, No. 3.

Schumann, R.....Op. 68, Album for the Young.

No. 11. Siciliano.
14. A Little Study.
15. Spring Song.
17. Little Morning Wanderer.
No. 28. Remembrance, Nov. 4, 1847.
38. Winter Time, No. 1.
41. Northern Song.
42. Figurated Choral.
43. New Year's Song.

Schytte, L.....Op. 79, Twelve Miniaturen.

No. 1. Norwegischer Bauerntanz.
No. 2. Ein Traum.

Smith, S. .....'"Dorothy," An Old English Dance.

Sousa, J. P .....Liberty Bell March.

Suppé, F .....Marche du Diable (4 hands).

Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S.....All of previous years.

Bach, J. S.....Fifteen Two-part Inventions.

No. 1. Allegro, C.
4. Allegro, D minor.
6. Allegretto, E.
No. 13. Allegretto Tranquillo, A minor.
14. Moderato, B flat.
15. Allegro non troppo, B minor.

Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 1. Aria, from Fourth Partita, D.
2. Aria, from Pentecost Cantata, F.
4. Bourrée, from Third Violoncello Suite, G.
5. Bourrée, from Trumpet Suite, D.
6. Bourrée, from Second Violin Sonata, G minor.
10. Gavotte, from Sixth Violoncello Suite, D.
11. Gigue, from First Partita, B flat.
12. Intrata, from Fifth Violoncello Suite, G minor.
13. Menuet, from First Partita, B flat.
14. Menuet, from Third French Suite, B minor.
15. Menuet, from First Violoncello Suite, D.
19. Rondo-Gavotte, from Sixth Violin Sonata, E.
20. Sarabande, from Fifth English Suite, E minor.
21. Sarabande, from First French Suite, D minor.

Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)

Bach, J. S.....Preambulum. (Kullak Edition.)

Bach, J. S.....Bourrée in G major, from Fourth Violoncello Sonata.

Beaumont, P.....Berceuse, "Slumber Sweetly."

Beaumont, P.....Con Amore. Mélodie.

Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.

Beethoven, L.....Op. 33, Seven Bagatelles.

No. 1 in E flat, Andante grazioso, quasi Allegretto.
2 in C, Scherzo, Allegro.
No. 4 in A, Andante.
6 in D, Allegretto quasi Andante.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.
No. 20. Tarantelle. No. 23. Return.
21. Harmony of the Angels.

Czerny, C.....Op. 261, One Hundred and One Preparatory Lessons.

Due, F .....Bric-à-Brac, Album Musical, Book III.
No. 9. La Noce. No. 22. La Bagatelle.

Dvořàk, A.....Op. 100, No. 7, Humoreske.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book IV.
No. 1. Water Nymph. No. 4. Valse Melancholique.
2. Elegy. 5. May Dance.
3. Méditation.

Engelmann, H .....Op. 523, Diamond Medal March and Two-Step.

Eugene, M. C.....Cupid's Garden, Intermezzo.

Geibel, A.....Gavotte Allemande.

Goerdeler, R.....Electric Flash Galop (4 hands).

Grieg, E.....Op. 12, Lyrical Pieces.
No. 4. Elfin Dance. No. 6. Norwegian Melody.
5. Folk Song. 7. Album-Leaf.

Handel, G. F.....Fugue No. 3, from "Six Fugues."

Handel, G. F.....Fugue No. 4, from "Six Fugues."

Hewitt, H. D.....With Wind and Tide March (4 hands).

Hiller, F.....Op. 56, Rhythmical Studies, Book I.
No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.

Jensen, A.....Op. 17, Scenes of Travel.
No. 1. Greeting at Morn. No. 4. The Wayside Cross.
3. The Mill.

Kuhlau, F. E.....Op. 55, No. 2, Sonatina in G.

Kuhlau, F. E.....Op. 55, No. 3, Sonatina in C.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.
No. 12. Good Night.

MacClymont, W. E....Op. 11, No. 1, Sunflower Dance.

MacDowell, E. A.....Op. 51, Woodland Sketches.
No. 5. From an Indian Lodge. No. 8. A Deserted Farm.

Marks, E. F.....Op. 27, Petite Valse de Ballet.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.
No. 5 in G minor, Allegro Assai. No. 6 in F, Vivace.

Mendelssohn, F.....Songs Without Words.
No. 1. Sweet Souvenir. No. 31. Meditation.
7. Contemplation. 33. Song of the Pilgrim.
13. Evening Star. 40. Elegie.
18. Duetto. 42. Song of the Traveler.
19. On the Seashore. 43. Belief.
25. May Breezes. 46. Retrospection.
27. Funeral March.

Moszkowski, M.....Op. 18, No. 1, Melody in F.

Mozart, W. A.....Sonata in C, No. 1, Schirmer Library Edition.

Paderewski, I. J.....Op. 8, No. 3, Melody in B.
Poldini, E..... .....Waltzing Doll (Poupeé Valsante).
Raff, J.... .....Op. 75, No. 1, Fleurette.
Sapellnikoff, W.....Op. 2, Petite Mazurka.
Schumann, R.... .....Op. 68, Album for the Young.

No. 12. Knight Rupert.
13. May Song.
21. Lento con espressione.
22. Roundelay.
23. Cavalry-piece.
25. Echoes from the Theater.
27. Canon.
29. Strange Man.
30. Lento assai.
No. 31. War Song.
32. Sheherazade.
33. Vintage Time.
34. Theme.
35. Mignon.
36. Italian Sailors' Song.
37. Sailor's Song.
39. Winter Time, No. 2.
40. Little Fugue.

Schytte, L..... .....Op. 79, Twelve Miniaturen.

No. 3. Am Fasching.
4. Der Troubadour.
No. 7. Maerschen.

Waddington, E.....Op. 34, No. 1, The Witches' Patrol.
Wait, Wm. B.... ....Normal Course of Pianoforte Technic.
Zitterbart, F.....Romance.

FIFTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.... ....Fifteen Two-part Inventions.

No. 2. Allegro Moderato, C minor.
3. Vivace, D.
5. Allegro Moderato, E flat.
7. Allegro, E minor.
8. Vivace, F.
No. 9. Con Spirito, F minor.
10. Presto, G.
11. Allegro Moderato, G minor.
12. Allegro Giocoso, A.

Bach, J. S..... ..Allemande, from G major suite, Kullak Edition.
Bach, J. S.... ....Courante, from G major suite, Kullak Edition.
Bach, J. S.... ....Bourrée, from G major suite, Kullak Edition.
Bach, J. S.... ....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 3. Bourrée, from Second English Suite, A minor.
7. Gavotte, from Fifth French Suite, G.
8. Gavotte, from Sixth English Suite, D minor.
9. Gavotte, from Third English Suite, E minor.

Beethoven, L.....Op. 33, Seven Bagatelles.

No. 5 in C, Allegro ma non troppo.
No. 7 in A flat, Presto.

Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).
Bohm, C.....Op. 303, Fanfare, Rondo Militaire (4 hands).
Chaminade, C.....Album of Seventeen Pieces, Vol. I.

No. 8. Pièce Romantique.....Op. 9..No. 1.

Chopin, F.....Op. 69, No. 1, Valse, No. 9, A flat (Posthumous).
Chopin, F.....Op. 9, No. 2, Nocturne, No. 2, E flat.
Chopin, F.....Op. 28, No. 3, Prelude, No. 3, G.

Chopin, F.....Op. 28, No. 15, Prelude, No. 15, D flat.
Chopin, F.....Op. 7, No. 3, Mazurka, No. 7, F minor.
Cramer, J. B.....Fifty Selected Studies (Von Bülow).
No. 1 in C, Allegro.
Engelmann, H....Concert Polonaise (4 hands).
Gaide, P.....Op. 36, Dance of the Gnomes.
Grieg, E.....Op. 46, First Peer Gynt Suite.
No. 2. Death of Ase.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 3. At Home.
Handel, G. F .....Fugue No. 5, from "Six Fugues."
Handel, G. F .....Fugue No. 6, from "Six Fugues."
Heller, S .....Op. 85, No. 2, Tarantelle.
Heller, S .....Op. 138, No. 9, Curious Story.
Hiller, F .....Op. 56, Rhythmical Studies, Book I.
No. 2. Presto, in $\frac{6}{8}$ and $\frac{9}{8}$ time.
3. Andante grave, in $\frac{5}{4}$ time.
5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time.
Jensen, A.....Op. 17, Scenes of Travel.
No. 2. Joyous Rambling.
5. Distant View.
No. 6. Village Festival.
MacDowell, E. A..Op. 51, Woodland Sketches.
No. 3. At An Old Trysting Place.
No. 10. Told at Sunset.
Mendelssohn, F.....Songs Without Words.
No. 5. Restlessness.
14. Lost Happiness.
20. Fleeting Clouds.
23. Song of Triumph.
No. 29. Venetian Gondellied.
36. Serenade.
38. Adieu.
45. Tarantella.
47. The Moaning Wind.
Merkel, G .....Op. 65, Hunting Scene.
Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands).
Mozart, W. A.....Sonata in F, No. 4, Schirmer Library Edition.
Nevin, E .....Op. 13, Water Scenes.
No. 2. Ophelia.
No. 4. Narcissus.
Nevin, E.....Op. 25, A Day in Venice.
No. 1. Dawn.
2. Gondoliers.
No. 3. Venetian Love Song.
4. Good Night.
Nevin, E .....La Guitare (Pierrot et Pierrette).
Paderewski, I. J .....Op. 14, No. 1, Minuet in G.
Sapellnikoff, W .....Op. 4, No. 2, Gavotte.
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
Schytte, L .....Op. 79, Twelve Miniaturen.
No. 5. Elfenspiel.
6. Der Flötenspieler.
8. Valse Mignonne.
No. 9. Abenddämmerung
10. Was die Quelle Singt.
11. Aus Alter Zeit.
12. Soldatenmarsch.

Spindler, F .....Op. 17, Drawing Room Flower.
Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S .....All of previous years.
Bach, J. S .....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 16. Passepied from Fifth English Suite, E minor.
No. 17. Praeludium from First Partita, B flat.
Bach, J. S .....Prelude in B Flat from Well-tempered Clavier, No. IV, Tausig selected.
Bach, J. S.....Fugue in B flat from Well-tempered Clavier, No. IV, Tausig selected.
Bach, J. S .....Bourrée in B minor, from Second Violin Sonata.
Bach-Mason .....Gavotte in D, from Sixth Violoncello Sonata.
Beethoven, L .....Op. 2, No. 1, Sonata in F minor.
Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."
Chopin, F .....Op. 37, No. 1, Nocturne, No. 11, G minor.
Chopin, F .....Op. 64, No. 1, Valse, No. 6, D flat.
Chopin, F .....Op. 24, No. 3, Mazurka, No. 16, A flat.
Chopin, F .....Op. 64, No. 2, Valse, No. 10, in B minor.
Clementi, M.....Gradus ad Parnassum.
No. 1 in C, Veloce.
2 in C, Veloce.
3 in C, Allegro.
4 in G, Veloce.
No. 14 in E flat, Vivace
20 in F sharp minor, Presto.
24 in C, Presto.
Cramer, J. B.....Fifty Selected Studies (Von Bülow).
No. 7 in F Minor, Moderato con espressione.
No. 8 in C, Allegro Brillante.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 2. Solitary Wanderer.
Haberbier, E.....A Spring Flower, Fruehlingserwachen.
Handel, G. F.....'' Harmonious Blacksmith,'' theme with variations.
Hiller, F .....Op. 56, Book I, Rhythmical Studies.
No. 6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.
No. 7. Andante espressivo, in $\frac{2}{4}$ and $\frac{3}{8}$ time.
No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.
No. 11. Andante cantabile, in $\frac{4}{4}$ and $\frac{6}{8}$ time.
No. 12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
Holst, E.....Revel of the Witches (4 hands).
Holst, E.....On to the Battle, Marche Triomphale (4 hands).
Horvath, G .....Op. 84, No. 2, Waving Scarves.
Ketterer, E.....Op. 266, Saltarelle.
Kontski, A. de .....Op. 271, Polonaise.
Liadow, A.....Op. 32, Valse Badinage (The Musical Snuff-box).
Liebling, E .....Op. 33, Spring Song.

Lysberg, C. B.....Op. 51, La Baladine.
MacDowell, E. A.....Op. 51, Woodland Sketches.
No. 4. In Autumn. No. 7. From Uncle Remus.
9. By a Meadow Brook.
Martin, G. D.....La Ballerina.
Mendelssohn, F.....Songs Without Words.
No. 3. Hunting Song. No. 26. Departure.
8. Without Repose. 30. Spring Song.
10. Estray. 32. Lost Illusions.
11. The Brook. 39. Delirium.
15. The Poet's Harp.
Mendelssohn, F.....Op. 16, No. 2, Scherz.
Merkel, G.....Op. 92, Tarantelle.
Mills, S. B.....Op. 31, Gavotte.
Moszkowski, M.....Op. 15, No. 1, Serenata.
Moszkowski, M....."In Tempo di Minuetto."
Moszkowski, M.....Op. 18, No. 2, Scherzino in F.
Nevin, E.....Op. 13, Water Scenes.
No. 3. Water Nymph.
Ravina, H.....Op. 14, No. 1, Étude de Style.
Rubinstein, A.....Op. 44, No. 1, Romance in E flat.
Scarlatti, D.....Pastorale.
Scharwenka, X.....Op. 3, No. 1, Polish Dance.
Schubert, F.....Op. 142, No. 2, Impromptu.
Schubert-Schultz.....Minuet in D, from Third Quartet.
Schumann, R.....Op. 28, No. 2, Romance in F sharp.
Schumann, R.....Op. 12, No. 3, "Warum?"
Wait, Wm. B.....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Gigue from the G major suite, Kullak Edition.
Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.
Bach, J. S.....Prelude in D, from Well-tempered Clavier, No. 3, Tausig selected.
Bach, J. S.....Fugue in D, from Well-tempered Clavier, No. 3, Tausig selected.
Bach, J. S.....Prelude in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
Bach, J. S.....Fugue in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition. No. 18. Préambule from Sixth Violin Sonata, E.
Beethoven, L.....Op. 13, Sonata Pathétique.
Chaminade, C.....Album of Seventeen Pieces, Vol. I, No. 1, Sérénade, Op. 29.
Chopin, F.....Op. 40, No. 1, Polonaise, A major.

Chopin, F.....Op. 50, No. 1, Mazurka, No. 30, G major.
Chopin, F.....Op. 64, No. 2, Valse, No. 7, C sharp minor.
Clementi, M.....Gradus ad Parnassum.
No. 6 in D, Allegro molto vivace.
7 in A, Vivace non troppo.
8 in F, Vivacissimo.
11 in B, Allegro.
No. 13 in F, Allegrissimo.
15 in G, Allegrissimo.
25 in B flat, Molto allegro.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 4. Birdling. No. 5. Love-poem.
Grieg, E.....Op. 46, First Peer Gynt Suite.
No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
Godard, B..... Op. 54, No. 2, Mazurka in B flat.
Hiller, F..... .....Op. 56, Book I, Rhythmical Studies.
No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{12}{8}$ and $\frac{9}{8}$ time.
13. Allegro Energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.
Horvath, G..... ....Op. 43, Book I, Melodic Octave Studies.
No. 1 in G, Veloce.
2 in C, Moderato.
3 in D, Allegretto.
No. 4 in E minor, Allegro.
5 in A flat, Moderato.
6 in F sharp, Allegretto.
Karganoff, G..... ...Op. 27, By the Brookside.
MacDowell E. A .....Op. 51, Woodland Sketches.
No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
Mendelssohn, F.....Songs Without Words.
No. 17. Passion. No. 21. Agitation.
24. The Flight.
Mozart, W. A.....Sonata in F, No. 6, Schirmer Library Edition.
Nevin, E.....Op. 13, Water Scenes.
No. 1. Dragon Fly. No. 5. Barcarolle.
Raff, J.... ....Op. 75, No. 2, Fabliau (Fable).
Rubinstein, A.....Op. 82, Polka Bohème.
Schumann, R.... ....Op. 21, No. 1, Novelette, F.
Schumann, G .....Op. 11, Tarantelle.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of previous years.
Bach, J. S .....Prelude in C minor from Well-tempered Clavier, No. 2, Tausig selected.
Bach, J. S.....Fugue in C minor from Well-tempered Clavier, No. 2, Tausig selected.
Beethoven, L.....Op. 26, Sonata in A flat.
Brahms, J.....Hungarian Dances, No. 2 in D minor, Allegro non assai.
Chaminade, C .....Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.
Chopin, F.....Op. 29, No. 1, Impromptu in A flat.
Chopin, F.....Op. 37, No. 2, Nocturne, No. 12, G major.

Chopin, F.....Op. 10, No. 5, Étude, No. 1, G flat.
Chopin, F.....Op. 42, Grande Valse, No. 5, A flat.
Chopin, F.....Op. 34, No. 1, Valse Brillante, No. 2, A flat.
Chopin, F.....Op. 34, No. 3, Valse Brillante, No. 4, F major.
Chopin, F.....Op. 74, No. 2, Polish song, Maiden's Wish, Transcribed by Liszt.
Clementi, M.....Gradus ad Parnassum.
No. 5 in C, Bizziarria Vivace.
9 in A minor, Presto.
16 in G, Molto Allegro.
19 in A minor, Presto.
No. 22 in B, Allegro con fuoco.
23 in E minor, Veloce.
26 in F, Allegro Vigoroso.
27 in E, Allegro.
Grieg, E .....Op. 43, Lyrical Pieces.
No. 1. Butterfly.
Grieg, E .....Op. 46, First Peer Gynt Suite.
No. 1, Morning-Mood.
Larregla, J.....Coquetuela. Mazurka.
Liszt, F .....Liebesträume, Dreams of Love.
No. 2 in E, Quasi Lento, abbandonandosi.
Lysberg, C. B .....Op. 34, La Fontaine, Idylle.
MacDowell, E. A.....Op. 46, No. 2, Moto Perpetuo, in A flat.
Mendelssohn, F.....Songs Without Words.
No. 34. Spinning Song.
Moschelles, I .....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 1 in C, Allegro Moderato.
3 in G, Allegro Brillante (Wind study).
4 in E, Sostenuto e con tranquillezza.
6 in D minor, Allegro giocoso.
Rheinberger, J.....Op. 5, No. 1, The Chase, Impromptu.
Schubert, F.....Op. 142, No. 3, Impromptu.
Schubert-Liszt .....La Sérénade.
Schuett, E.....Op. 16, Étude Mignonne.
Schumann, R .....Op. 82, No. 7, Bird as a Prophet.
Wagner, R .....Magic Fire Music from Die Walküre (4 hands).
Wait, Wm. B .....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Six English Suites. (In preparation.)
Beethoven, L.....Op. 28, Sonata Pastorale, in D. (In preparation.)
Chaminade, C .....Album of Seventeen Pieces, Vol. I.
No. 3. Air de Ballet, Op. 30.
4. Pas des Amphores, Air de Ballet.
5. Callirhoë, Air de Ballet.
6. Lolita, Caprice Espagnol, Op. 54.
Chopin, F.....Op. 38, Ballade, No. 2, F major.
Chopin, F.....Op. 47, Ballade, No. 3, A flat.
Chopin, F.....Op. 25, No. 9, Étude, No. 21, G flat.

Chopin, F.....Op. 66 (Posthumous), Fantasie Impromptu, C sharp minor.
Chopin, F.....Op. 26, No. 1, Polonaise, C sharp minor.
Clementi, M .....Gradus ad Parnassum.
No. 10 in B flat, Allegretto con espressione.
12 in C, Allegro con molto brio.
17 in D, Vivacissimo.
18 in A, Presto non troppo.
21 in F minor, Allegro.
28 in E flat, Veloce.
29 in A flat, Allegro con spirito.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 6. To Spring.
Liszt, F.....Hungarian Rhapsodie, No. 2 (4 hands).
Liszt, F.....Liebesträume, Dreams of Love.
No. 3 in A flat, Poco Allegro, con affetto.
MacDowell, E. A.....Op. 17, No. 2, Hexentanz, Witches' Dance.
MacDowell, E. A.....Op. 18, No. 2, Humoresque.
Mendelssohn, F.....Op. 14, Rondo Capriccioso.
Moschelles, I.....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 11 in E flat, Allegro maestoso e patetico.
12 in B flat minor, Agitato.
Raff, J.....Op. 157, No. 2, La Fileuse.
Weber, C. M. Von ....Op. 24, Perpetual Movement.
Wait, Wm. B.... .....Normal Course of Pianoforte Technic.

TENTH YEAR.

Bach, J. S.... .....All of previous years.
Bach, J. S..... .....Chromatic fantasie, in D minor. (Von Bülow Edition.) (In preparation.)
Bach, J. S.... .....Prelude and fugue, in A minor. (Schirmer Library Edition, Vol. XXII.)
Beethoven, L.... .....Op. 106, Sonata, in B flat. (In preparation.)
Beethoven, L..... ....Op. 120, Thirty-three variations on a waltz by Diabelli.
Brahms, J.... .....Op. 24, Variations on a fugue from a theme by Handel.
Chopin, F..... .....Op. 35, Sonata, in B flat minor.
Schumann, R.....Op. 13, Twelve Symphonic Études in the form of variations. (In preparation.)
Wagner-Liszt.....Transcription of Spinning Song from "Flying Dutchman."

SEVENTY-FIFTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1910.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1911.

THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman.....1831–1832
Bolton, Curtis.....1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R.....1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris.....1831–1837
Miller, Sylvanus.....1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C.....1831–1833
Russ, John D., M.D.....1833–1834
Dwight, Theodore.....1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George.....1833–1835
Walker, John W.....1833–1839
Miller, Franklin.....1833–1835
Steel, Jonathan D.....1833
Allen, Moses.....1834
Lyons, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles.....1835–1839
Oakley, Charles.....1835
Titus, Peter S.....1836
Allen, George F.....1836–1839, 1841–1862
Trulock, Joseph.....1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo.....1837–1843
Blakeman, Wm. N., M.D.....1837–1839, 1841
Wood, Isaac, M.D.....1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis.....1837–1838
Roome, Edward.....1837–1845
Seton, Samuel W.....1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J.....1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C.....1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine.....1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert.....1841–1842
Holmes, Silas.....1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John.....1842–1850
Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd.....1844–1848
Dean, Nicholas.....1844–1848
Jones, William P.....1846–1849
Thurston, William R.....1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon.....1849–1854
Adams, George F.....1850–1859, 1865

Adams, John G 1851–1858
Ogden, Gouverneur M 1851–1857
Cobb, James N 1851–1858
Beadle, Edward L 1851–1862
Wood, Edward 1852–1861
Ogden, John D., M.D 1853–1855
Craven, Alfred W 1854–1861
Olyphant, G. T 1855–1857
Abbatt, William M 1855–1857
Noyes, William Curtis 1855–1859
Dumont, William 1856–1862
Warren, James 1856–1859
Cammann, George P., M.D .. 1858
Rutherford, Lewis M 1858–1861
Van Rensselaer, Henry 1858–1860
Hone, Robert S 1859–1891
Tomes, Francis 1859–1860
Norton, Charles B 1859–1861
Church, William H., M.D ... 1859–1864
Hutchins, Waldo 1860–1867
Tuckerman, Charles K 1860–1867
Kennedy, James Lenox 1860–1864
Travers, William R 1860
Tompkins, Daniel H 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P 1861
Hosack, Nathaniel P 1862–1876
Grafton, Joseph 1862–1872
Myers, T. Bailey 1862–1887
Edgar, Newbold ..... { 1862–1864, 1868
Donnelly, Edward C 1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred .... { 1862–1865, 1867–1868
Irving, John Treat 1863–1896
Brown, John Crosby 1862–1864
Van Rensselaer, Alex .... { 1862–1865, 1867–1877
Potter, Clarkson N 1863–1866
McLean, James M 1863–1890
Clift, Smith 1865–1893
Hoffman, Charles B 1865–1868
Emmet, Thos. Addis, M.D ... 1865–1866
Whitewright, William 1866–1898
Schermerhorn, Wm. C 1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry 1866
Burrill, John E 1866–1867
Stout, Francis A 1867–1892
Butterfield, Daniel 1868
Hoffman, William B 1868–1879
Gerard, James W 1869–1873
Schermerhorn, F. Augs 1870–1910
Marié, Peter 1870–1903
Rhoades, J. Harsen 1869–1872
Rhinelander, Frederick W ... 1874–1904
Sheldon, Frederick 1874–1906
Robbins, Chandler 1875–1904
Strong, Charles E 1875–1887
Schuyler, Philip 1878–1898
Prime, Temple 1878–1887
Kane, John I 1881–1910
King, Edward 1884–1893
Schell, Edward 1885–1893
Bronson, Frederick 1888–1900
Kingsland, Ambrose C 1889–1890
Robbins, George A 1889–1895
Kissel, Gustav E 1891–1910
Bowers, John M 1891–1906
Peabody, George L., M.D 1891–1910
Marshall, Charles H 1892–1910
Smith, Gouverneur M., M.D .. 1893–1898
Davis, Howland 1894–1910
Duer, William A 1894–1905
Hamilton, William G 1894–1905
Appleton, William W 1896–1910
Tappen, Frederick D 1897–1901
Armstrong, D. Maitland 1898–1910
Wheelock, George G., M.D .. 1898–1907
Fairchild, Charles S 1898–1906
Soley, James Russell 1900–1910
Winthrop, Egerton L., Jr 1901–1910
Wickersham, George W 1902–1909
Foster, Frederic De Peyster .. 1903–1910
Rhinelander, Thomas N 1905–1910
McIlvaine, Tompkins 1905–1910
Godkin, Lawrence 1905–1909
Derby, Richard H., M.D 1906–1907
Borland, J. Nelson 1907–1910
Montant, August P 1907–1909
Rhoades, J. Harsen, 2d 1907–1910
Tucker, Samuel Auchmuty ... 1907–1910
Hone, Robert G 1908–1910
Knapp, Arnold, M.D 1909–1910
Blagden, Linzee 1910
De Gersdorff, Carl A 1910

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... { 1836–1839 / 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1910
Armstrong, D. Maitland.....1898–1910
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blagden, Linzee.....1910
Blakeman, Wm. N., M.D. { 1837–1839 / 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907–1910
Bowers, John M.....1891–1906
Bronson, Frederick 1888-1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P.....1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo.....1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1910
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
De Gersdorff, Carl A.....1910
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906–1907
Dissosway, Gabriel P.....1834–1836
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... { 1862–1864 / 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederic De Peyster..1903–1910
Gerard, James W.....1869–1873
Godkin, Lawrence.....1905–1909
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert G 1908–1910
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... { 1850–1859 / 1865
Jones, William P.....1846–1849
Kane, John I.....1881–1910
Kennedy, James Lenox.....1860–1864

Ketchum, Hiram.....1831-1838
Ketchum, Morris 1831-1837
King, Edward 1884-1893
King, John A.....1848-1854
Kingsland, Ambrose C.....1889-1890
Kissel, Gustav E.....1891-1910
Knapp, Arnold, M.D.....1909-1910
Lee, Gideon.....1831-1836
Lord, James Cooper.....1862-1864
Lyons, Stephen.....1834-1836
Mandeville, William.....1836-1837
Marié, Peter.....1870-1903
Marsh, James.....1842-1852
Marshall, Charles H.....1892-1910
McIlvaine, Tompkins.....1905-1910
McLean, James M.....1863-1890
Miller, Franklin 1833-1835
Miller, Sylvanus 1831-1832
Montant, August P.....1907-1909
Moore, Clement C.....1840-1850
Mott, Samuel F.....1831
Murray, Hamilton 1842-1847
Murray, Robert J.....1839-1858
Myers, T. Bailey.....1862-1887
Nevins, Rufus L.....1831-1832
Norton, Charles B.....1859-1861
Noyes, William Curtis.....1855-1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851-1857
Ogden, John D., M.D.....1853-1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855-1857
Patterson, Matthew C.....1831-1833
Peabody, George L., M.D...1891-1910
Phelps, Anson G.....1834-1855
Potter, Clarkson N.....1863-1866
Price, Thompson.....1831-1840
Prime, Temple.....1878-1887
Remsen, Henry.....1831-1832
Rhinelander, Frederick W....1874-1904
Rhinelander, Thomas N..... 1905-1910
Rhoades, J. Harsen.....1869-1872
Rhoades, J. Harsen, 2d.....1907-1910
Robbins, Chandler.....1875-1904
Robbins, George A.....1889-1895
Roome, Edward 1837-1845
Russ, John D., M.D 1833-1834
Rutherford, Lewis M.....1858-1861
Schell, Augustus.....1849-1883
Schell, Edward 1885-1893
Schermerhorn, Alfred.... { 1862-1865 / 1867-1868
Schermerhorn, E. H 1841-1842
Schermerhorn, F. Augs.....1870-1910
Schermerhorn, Peter Augs...1839-1845
Schermerhorn, William C....1866-1901
Schuyler, Philip.....1878-1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874-1906
Sheldon, Henry.....1846-1854
Smith, Floyd.....1844-1848
Smith, Gouverneur M., M.D..1893-1898
Soley, James Russell.....1900-1910
Spring, George 1833-1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867-1892
Strong, Charles E.....1875-1887
Stuyvesant, John R.....1831-1840
Suydam, D. Lydig 1861-1884
Suydam, Lambert.....1841-1842
Tallmadge, Henry F 1839-1841
Tappen, Frederick D.....1897-1901
Thomas, Henry.....1831-1834
Thompson, Martin E.....1839
Thurston, William R.....1846-1851
Titus, Peter S.....1836
Tomes, Francis.....1859-1860
Tompkins, Daniel H.....1860-1874
Travers, William R.....1860
Trulock, Joseph.....1836-1840
Tucker, Samuel Auchmuty...1907-1910
Tuckerman, Charles K.....1860-1867
Van Rensselaer, Alex..... { 1862-1865 / 1867-1877
Van Rensselaer, Henry.....1858-1860
Walker, John W.....1833-1839
Walsh, A. R.....1842-1850
Warren, James.....1856-1859
Wheelock, George G., M.D..1898-1907
Whitewright, William.....1866-1898
Whittemore, William T.....1843-1845
Wickersham, George W..... 1902-1909
Winthrop, Egerton L., Jr....1901-1910
Wood, Edward.....1852-1861
Wood, Isaac, M.D.....1837-1859
Wood, John.....1842-1850
Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1909
Davis, Howland 1909–1910

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1910

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1909
Foster, Frederic De Peyster..1909–1910

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... 1836–1839, 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1910

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1910

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.

Board of Managers.

1910.

	Terms of continuous service.
F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, Jr.,	" 1901
FREDERIC De PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,*	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908
ARNOLD KNAPP, M.D.,	" 1909
LINZEE BLAGDEN,†	" 1910
CARL A. De GERSDORFF,†	" 1910

* Died November 26, 1909. † Appointed January 5, 1910.

Officers of the Board.

HOWLAND DAVIS, ... *President.*
GEORGE L. PEABODY, M.D., . . *Vice-President.*
CHARLES H. MARSHALL, . *Recording Secretary.*
WILLIAM W. APPLETON, *Corresponding Secretary.*
FREDERIC De PEYSTER FOSTER, . *Treasurer.*

Standing Committees.

Committee on Finance.

Gustav E. Kissel, Thomas N. Rhinelander,
J. Harsen Rhoades.

Committee on Supplies, Repairs and Improvements.

John I. Kane, J. Nelson Borland,
Charles H. Marshall, Robert G. Hone,
Linzee Blagden.

Committee on Education.

William W. Appleton, F. Augs. Schermerhorn,
Tompkins McIlvaine, Samuel A. Tucker.

Committee on Manual Training.

D. Maitland Armstrong, Dr. Arnold Knapp,
Egerton L. Winthrop, Jr., Carl A. De Gersdorff.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait, . . . *Emeritus Principal.*
Everett B. Tewksbury, . . . *Principal.*

Literary Department.

Mary B. Schoonmaker,
Margaret A. Macann,
Dora M. Robinson,
Helen Hume,
Louisa A. Macann,
Pauline M. Weimar,
Harriet M. Glover,
Chester E. Taylor,
Karl S. Wells.

Music Department.

Hannah A. Babcock, *Director;*
Pauline Farrington,
Mary Bruce Allen,
Susan B. Hawks,*
Gertrude L. Martin,†
L. Josephine Boynton,
F. Henry Tschudi,
Robert W. Kellogg.

Tuning.

Robert J. Harvey.

Kindergarten.

Anne R. Smith.

Manual Training and Home Science.

Rudolph Mussehl,
Daniel McClintock,
Mary B. Schoonmaker,
Frances A. Ward,
Deborah Kipp.

* To October 31, 1910. † From October 31, 1910.

Physical Training.

MARY FLORENCE PERHAM, JESSE F. WILLIAMS.

DWIGHT L. HUBBARD, M.D., . *Attending Physician.*
ERNESTINE SENIOR, ... *Matron.*

Seventy-Fifth Annual Report.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1910.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1909	$3,207.84	
Current receipts	133,733.71	
		$136,941.55
Current expenditures	$132,278.07	
Cash balance September 30, 1910	4,663.48	
		$136,941.55

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1909	$37,080.84	
Interest	16,377.99	
Legacies	5,000.00	
Real estate	40,000.00	
Building fund	43,000.00	
Library fund	13,500.00	
Principal fund	56,000.00	
		$210,958.83
Payments—		
Taxes and assessments	$31,879.23	
Transferred to current account for current expense	26,000.00	
Real estate	120,292.30	
Legal expense	2,399.17	
Balance September 30, 1910	30,388.13	
		$210,958.83

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1909	$37,232.17	
Real estate	10,000.00	
Interest	420.26	
		$47,652.43
Payments—		
Transferred to investment fund	$43,000.00	
Transferred to current account, interest	2,500.00	
Real estate	311.30	
Legal expense	523.05	
Balance September 30, 1910	1,318.08	
		$47,652.43

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1909	$39,366.91	
Miller mortgages, $98,950, less mortgage paid, $3,300	95,650.00	
		$135,016.91
Receipts—		
Interest received	$5,568.46	
Donations	70.00	
		5,638.46
		$140,655.37
Payments—		
Investment fund	$13,500.00	
Legal expense	96.33	
Music and instruction	3,927.67	
Balance, cash September 30, 1910	27,481.37	
Miller mortgages	95,650.00	
		$140,655.37

PRINCIPAL FUND.

Receipts—		
Balance September 30, 1909	$16,535.43	
Real estate	40,350.00	
Interest	510.81	
		$57,396.24
Payments—		
Investment fund	$56,000.00	
Balance September 30, 1910	1,396.24	
		$57,396.24

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1910:

Miles R. Burke	$2,000.00
Jane Van Cortland	300.00
Isaac Bullard	101.66
Elizabeth Bayley	100.00
John Jacob Astor	5,000.00
William Bean	500.00
Peter G. Stuyvesant	3,000.00
John Horsburgh	5,000.00
Elizabeth Demilt	5,000.00
Sarah Demilt	2,000 00
C. D. Betts	40.00
Sarah Penny	500.00
Sarah Bunce	500.00
Elizabeth Idley	196.00
Samuel S. Howland	1,000.00
William Howe	2,985.14
Margaret Fritz	100.00
James McBride	500.00
Charles E. Cornell	521.96
Charles E. Deming	50.00
Mrs. De Witt Clinton	200.00
W. Brown	465.00
Elizabeth Gelston	1,000.00
Robert J. Murray	500.00
Seth Grosvenor	10,000.00
Elijah Withington	100.00
Benjamin F. Butler	812.49
Frissel Fund	2,000.00
Simeon V. Sickles	6,561.87
Anson G. Phelps	5,675.68
Thomas Reilly	2,254.84
Elizabeth Van Tuyle	100.00
Thomas Eggleston	2,000.00
Sarah A. Riley	100.00
William E. Saunders	725.84
Thomas Eddy	1,027.50
Robert C. Goodhue	1,000.00
Jonathan C. Bartlett	190.00
Stephen V. Albro	428.57
John Penfold	470.00
Madam Jumel	$5,000.00
Mrs. Steers	34.66
Thomas Garner	1,410.00
Elizabeth Magee	534.00
Chauncey and Henry Rose	5,000.00
John J. Phelps	2,350.00
Rebecca Elting	100.00
Gerard Martins	500.00
Regina Horstein	250.00
John Alstyne	10,320.44
Elizabeth and Sarah Wooley	5,984.83
Benjamin Nathan	1,000.00
Thomas M. Taylor	6,151.94
Simeon Abrahams	5,052.70
James Peter Van Horn	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn	10,000.00
Henry H. Munsell	3,396.32
Thomas C. Chardevoyne	5,000.00
William Dennistoun	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright	1,000.00
George T. Hewlett, executor	500.00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook	39,458.16
Mrs. Emma B. Corning	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley	1,749.30
Henry E. Robinson	6,000.00
Henry Schade	20.00
Caroline Goff	4,161.59
Catherine P. Johnston	530.00
Mrs. Emma Strecker	12,221.66
Eli Robbins	5,000.00
Margaret Burr	11,011.11
Mary Burr	10,611.11
Samuel Willetts	5,045.00
Roosevelt & Sons	45.00
Augustus Schell	5,000.00

James Kelly	$5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill	500.00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89.40
Thomas W. Strong	1,893.00
Maria Moffett	14,112.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury	$100.00
Sarah B. Munsell	477.56
Edward L. Beadle	4,303.99
CeceliaJ. Loux	2,000.00
Mrs. E. Douglas Smith	90.00
William C. Schermerhorn	10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Mrs. Theodore B. Myers	5,000.00
Peter Marié's Estate	3,145.47
Eli Specht	2,816.17
Catherine Talman	4,996.60
Annie Stewart Miller	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman	200.00
Cash (W. B. W.)	600.00
Edith Smith	50.00
Mrs. J. J. Astor	20.00
E. E. West	20.00
Mrs. Dr. Wheelock	10.00
Theodore P. Nichols	8,000.00
Emma A. Tillotson	5,000.00

These funds were represented on September 30, 1910, by mortgages and by cash on deposit in the Investment and Library Accounts, and the income has been used to carry on the educational work for which this Institution was established.

This fund will be increased by such legacies as may hereafter be received, and it is the purpose of the Managers to keep the fund intact as a permanent endowment.

The Managers gratefully acknowledge the receipt of a bequest of five thousand dollars ($5,000) from the estate of Emma A. Tillotson. This bequest has been added to the Legacy Fund, which comprises all the legacies received since the organization of the Institution in 1831.

In their last report the Managers stated that owing to complications arising from street openings through the property that had been acquired as a future site, they were considering the relinquishment of that property in favor of a different location.

The Managers are gratified to state that the change has been effected in a most satisfactory manner during the last year, and that a permanent site for the Institution is now assured with ample grounds, healthful and beautiful surroundings, and easy of access from any part of the city.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this thirteenth
day of January, 1911.

FLOYD PECK, (R. O. 2026)

Notary Public, N. Y. County. (17)

Report of the Treasurer.

FREDERIC DE P. FOSTER, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1910.

CASH STATEMENT.

RECEIPTS.

September 30, 1909, balance, Current acct		$3,207.84
" " " " Investment acct		37,080.84
" " " " Library fund		39,366.91
" " " " Building fund		37,232.17
" " " " Principal fund		16,535.43

REAL ESTATE (Capital).

Cash from sale of De Witt property,	$50,000.00	
Cash from sale of block bounded by St. Nicholas Ave., Broadway and 165th and 166th Sts.	40,000.00	
Legacy from Emma A. Tillotson	5,000.00	
Donations	70.00	
		95,070.00

RECEIPTS FROM CURRENT INCOME.

From State of New York	$39,794.91	
" " of New Jersey	6,590.31	
" City of New York—tuition and support	1,687.50	
" Music and instruction	464.50	
" New York County	2,704.38	
" Kings County	1,570.31	
" Queens County	174.80	
" Suffolk County	39.76	
" Interest on mortgages and on deposits	5,017.16	
" Interest on investment funds, mortgages and deposits	16,377.99	
" Interest on deposits—Principal fund	510.81	
" Interest on deposits—Building fund	420.26	
" Rent of baseball grounds	8,500.00	
" Interest on Library fund, mortgages and deposits	5,568.46	
" Interest on adjournment of Pettet contract	350.00	
		89,771.15
		$318,264.34

DISBURSEMENTS.

Real Estate (Capital).

Interest on De Witt mortgage (Bronxville)	$2,500.00	
Legal expenses incident to purchase of this property and sale of Bronxville property	2,918.55	
Paid for Yonkers property	115,000.00	
Paid on improvement of Yonkers property	5,795.03	
Assessments, Mt. Hope property	29,442.69	
		$155,656.27

OUT OF INCOME

As to Real Estate.

Taxes, Mt. Hope	$2,600.96	
Labor, Mt. Hope	114.27	
Water rent, Mt. Hope	14.00	
Appraisals, Mt. Hope	100.00	
		2,829.23

OUT OF INCOME

CURRENT OPERATING EXPENSES.

Supplies	$16,974.93	
Salaries and wages	41,940.25	
Clothing, dry goods, etc	2,876.29	
Furniture and fixtures	6,262.70	
Repairs	9,508.48	
Traveling expenses	150.38	
Electricity	563.37	
Gas	1,385.92	
Music and instruction	550.68	
Manual training	1,841.46	
Petty account	3,315.05	
Drugs and medicines	148.84	
Fuel	5,085.52	
Encyclopædia	95.00	
Principal's fund	3,832.67	
		94,531.54
Balances September 30, 1910.		
Current fund	$4,663.48	
Building fund	1,318.08	
Principal fund	1,396.24	
Investment fund	30,388.13	
Library fund	27,481.37	
		65,247.30
		$318,264.34

(Signed) Frederick De P. Foster,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by Townsend, Dix & Yale, Accountants and Auditors.

(Signed) Thomas N. Rhinelander,
(Signed) John Harsen Rhoades,
Finance Committee.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.00 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 3d year.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, German, 3d year, Ancient history.	Kindergarten, Geography, Grade II, Typewriting, Physical geography.	Typewriting.

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning, Ear training & music dictation.	Piano, Tuning.	Piano, Senior harmony, Junior harmony, Harmonic notation, Counterpoint.	Piano, Tuning, Junior Singing class, Chorus.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
Caning. *	Caning. *	Caning. *	Caning. *	Caning, Cord Raffia. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Geography, Grade IV, U. S. history, Grade III, English, 2d year, Latin, 4th year.	Kindergarten, Slate writing, Kleidograph, Geography, Grade V, Physics, German, 2d year.	Kindergarten, Nature study, Geography, Grade III, U. S. history, Grade I, Grade II, Grade III, English history, Latin, 2d year.	Geography, Grade IV, Latin, 2d year.		

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Organ, Tuning, Point Print music, Sub-senior harmony, Music form & analysis.	Piano, Organ, Tuning.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, * Home science.	Caning, Mattress work, * Home science, Physical culture.	Caning. *	Caning, Mattress work, * Physical culture.	Caning, Mattress work, * Physical culture.	Caning, * Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.
Physical culture class from 5.00 to 6.00 every day.
Harmony, counterpoint, organ and piano practice every evening until 8.30.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1910:

Number of pupils September 30, 1909	168
Admitted during the year	28
Whole number instructed	196
Reductions	40
Number remaining	156

At the Convention of Instructors of the Blind, held at Little Rock, Ark., last summer, an interesting paper was read by H. Randolph Latimer of the Maryland School for the Blind on the topic, "Coördination of Studies Under a Single Teacher versus the Departmental Method in Schools for the Blind."

The problem is one that so fundamentally affects the organization of the school system, all the light possible for individual schools to shed should be given. While all schools have in common many subjects of instruction and similar methods of teaching them, the conditions determining the organization and administration of the individual schools are so varied as to make it impossible for any particular, detailed system to suffice for all.

Mr. Latimer says at the conclusion of his paper: "Finally, it appears that, if the blind are to be given an education which will insure them the greatest possible participation in the activities and enjoyments of life, it will be best accomplished through a combination of the grade and departmental methods of instruction." Our curriculum is one of many possible combinations. It is my purpose to elucidate briefly the present stage in its evolution.

The accompanying schedule gives in skeleton form the general arrangement of subjects, the number of classes, when they are held and the length of periods. No claim is made that it is an ideal scheme, but for the conditions to which it

was made to conform, it has gradually assumed the present shape and works well.

To make clear the whole situation from the foundation, it should be known that the curriculum of the school is based on the primary and secondary syllabi of the University of the State of New York. Each syllabus gives in detail a description of the work to be done in all subjects and the amount of time to be spent on each.

In addition to the subjects common to meet the curricula of most primary and secondary schools, the Regents give examinations in the following music subjects: voice, pianoforte, organ, violin, ear training and dictation, melody writing, harmony and counterpoint, musical form and analysis, history of music, and acoustics, and give credit for instruction in instrumental music and practice, and work in domestic science vouched for by the principal of the school.

Examinations are held throughout the state, all simultaneously in each subject. Our school with the rest receives the examination papers from Albany. The examination rules set for the state schools are in every particular followed by our school without exception. The answer papers are corrected by our teachers, and all papers standing above the required per cent. are forwarded to the Education Department at Albany, where the papers are rated by state examiners. Pass cards are issued by the Education Department after each examination session, stating in the case of each pupil the subjects in which he passed. When a pupil has passed all the seven preliminary subjects he receives the "preliminary certificate," which admits him to the high school. In the high school each subject passed gives a certain number of counts, varying from one to five. Each year's work will average eighteen counts, and seventy-two counts are required for the "academic diploma." There is more than one possible course, each course having a certain amount prescribed from the general groups of subjects, and the rest elective. The diploma issued to the pupil designates the course taken.

The advantages to the school of being a member of the state University are many and invaluable. Standards set by an outside authority are impersonal and fixed. The work and the

tests of it being the same for the seeing as for the blind, the seeing can have a correct judgment of the quality of the blind students' work without knowing anything about the special methods of training them, and the blind themselves know early in life and continually thereafter that they can do much of the intellectual work especially set for the seeing.

As may be seen from the accompanying schedule, the first purpose is to have, as far as possible, all the grades of a preliminary subject come in one period. All the reading classes are in the first period in the morning for one-half hour, and all the spelling classes in the next period for the same length of time; all the preliminary English classes come the third period for forty minutes, and all but the highest arithmetic class come the fourth period for forty minutes. Under this arrangement it is obviously impossible to have departmental teachers of reading, spelling, arithmetic and language; but there is an equally obvious advantage in the possibility of placing a pupil in the grade of a subject for which he is prepared, regardless of his advancement in other subjects. A pupil entering school at the age of twelve, for instance, may have to start in the beginning class in reading while he can do the work of the third grade in arithmetic, the fourth in language and the fifth in spelling. The rapidity of his promotion from class to class depends on his industriousness and ability, and his slowness in one subject interferes in no way with his advancement in other subjects, and failure to pass certain preliminary subjects, as, for instance, arithmetic, often the last preliminary to be passed, does not prevent the pupil from taking such high school subjects as naturally follow the preliminary subjects he has passed.

Arithmetic and algebra require more time for the use of type and slates. As most pupils have already passed examinations in both reading and spelling by the time they reach the highest class in arithmetic, the first and second periods are put together into one long period of sixty minutes for that class and for algebra, and for the fourth year English, in which more time is desirable for reading and practice in writing.

In the third period, besides all the preliminary English, there also come the first and third year high school English classes.

The fifth period is chiefly devoted to five classes in the theory of music, and the sixth to the two singing classes. One half-hour period a week is reserved for physiology and hygiene for all pupils. The first two periods in the afternoon are always reserved for the class in domestic science; all the classes in United States history come in one period. The third, fourth and fifth periods are reserved for tutoring of beginners at the piano by the teachers' pupils under the supervision of a teacher. The physical training classes of certain groups of the oldest boys and girls keep definite places in the day from year to year. The beginning kindergarten class comes in the afternoon and the second year class in the morning. The afternoon class has some beginning primary work in the morning and has the rest of the time for play; the morning class, which lasts a longer time, has most of the afternoon for play. All the other classes of the primary department and high school, including manual training, physical training, music lessons and practice and study hours are adjusted as best they may be.

Some of our teachers are departmental teachers, so called; that is, some teachers have classes in only one of the following departments: physical training, manual training, music, or kindergarten. On the other hand, no teacher is strictly a grade teacher, as no one teacher has all the classes of the first grade, for instance. Every teacher has classes of more than one grade, and the grades he has one year are not necessarily the same as the year before. This arrangement gives the pupil the benefits to be derived from the influence of several mature minds and diverse personalities, and it gives to the teacher an acquaintance with a larger number of pupils, increases the variety of his work, and the scope of his knowledge of the school work as a whole. Changing the grade in one or more subjects from year to year, or assigning an entirely new subject to a teacher, gives that teacher fresh interest, stimulates growth, and prevents the machine-like routine which takes the life out of some teachers' work.

In the high school, where a special and prolonged training is necessary for the teacher's preparation, departmental teachers are everywhere a necessity. But even here we have a combination of departmental and grade work. There is one teacher

for all the Latin, one for German and French, one for mathematics and sciences, two for English, one for domestic science, and one or more for history; but each teacher has at least one preliminary subject. To give to a teacher all high school subjects in which examinations are taken at the close of the year would burden him with the most difficult work. By the present scheme the work is more evenly distributed, there are more teachers in both the primary and secondary departments, and the teaching force is more homogeneous, as there is no absolute line separating the high school teacher from the primary.

Such is our curriculum in outline. It is a plan toward which schools for the seeing are tending, for the grade system has serious features, and an ideal departmental system would require a large number of class rooms, a large number of teachers to meet the requirements of pupils who would form as many groups as there were combinations of grades of subjects, according to the advancement of individuals in each.

During the past year our facilities for embossing brass plates in the New York Point System have been increased. For many years we have written music in this way, and we are now transcribing text-books in Latin, German and French, besides a variety of small things for class-room use, such as notes, test papers, exercises, etc.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	12	Physical geography	7
Writing	9	Elementary algebra	2
Spelling	12	Geometry	5
Arithmetic	8	Latin grammar	4
Geography	5	Elementary Latin prose composition	2
Elementary English	9	Latin, first year	5
United States history and civics	5	Latin prose composition	3
English, first year	8	Latin prose at sight	4
English, second year	6	Cicero's Orations	3
English, third year	6	German, second year	11
English, fourth year	3	German, third year	3
English grammar	6	Musical form and analysis	1
Domestic science	4	Acoustics and history of music	1
European history	5	Rudiments of music	5

The record of the Regents examinations for the year is as follows:

Number of examination days	10
Pupils examined	59
Subjects covered	29
Answer papers written	185
Answer papers claimed	155
Papers allowed by the Regents	151

The following table gives the results of the examinations held from 1904 to 1910:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1904	157	121	121	77.07	77.07	100.00
1905	218	173	169	79.36	77.52	97.68
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41
1909	162	149	145	91.97	89.50	97.31
1910	185	155	151	83.78	81.62	97.41

The following are the statistics of the certificates received by the pupils of this school since we began to take Regents examinations in 1891:

Number who have earned preliminary certificates	123
Number who have earned 12 count certificates	17
Number who have earned 18 count certificates	13
Number who have earned 24 count certificates	14
Number who have earned 36 count certificates	21
Number who have earned 48 count certificates	7
Number who have earned 54 count certificates	4
Number who have earned 60 count certificates	2
Number who have earned 67 count certificates	1
Number who have earned 72 count certificates	3
Number who have earned 81 count certificates	2
Number who have earned 82 count certificates	1
Number who have earned 88 count certificates	1
Number who have earned 96 count certificates	2
Number who have earned 108 count certificates	1
Number who have earned 114 count certificates	1

The following is a list of the pupils present during the year 1909-1910 who have received Regents certificates under the new scheme of values:

PRELIMINARY CERTIFICATES.

Morris Alpersten,
Charles Baumann,
George E. Callan,
Lawrence P. Collins,
Charles Comon,
Catherine Cohen,
William Chambers,
Walter Hallenbeck,
Samuel Herman,
Mary F. Hale,
Emily T. Heil,
Axel Hagerman,
Henry Krey.
Joseph Kirby,
Albert C. Kuchler, Honor,
William Lindner,
Milton Loewenstein,
Josephine Piechocinski,
Elizabeth Payne,
Joseph Reichard,
John Richardt,
Samuel Rosenman,
Sarah Steinburg,
George Taglang,
Bernhardt Fogel,
D. Lena Vogt,
Lucy Williams.

18 COUNT CERTIFICATES.

Charles Baumann,
Charles Comon,
Catherine Cohen,
Lawrence P. Collins,
William Chambers,
Emily T. Heil,
Samuel Herman,
Albert C. Kuchler,
Elizabeth Payne,
Joseph Reichard,
Sarah Steinburg,
D. Lena Vogt,
Lucy Williams.

36 COUNT CERTIFICATES.

William Chambers,
Lawrence P. Collins,
Charles Comon,
Catherine Cohen,
Samuel Herman,
Emily T. Heil,
Albert C. Kuchler,
Elizabeth Payne,
D. Lena Vogt,
Lucy Williams.

54 COUNT CERTIFICATES.

Emily T. Heil,
Albert C. Kuchler,
Lucy Williams.
D. Lena Vogt,

72 COUNT CERTIFICATE.

D. Lena Vogt.

At the end of the report may be found programmes of the Anniversary Exercises, of the recitals given from time to time during the year, a list of literary publications in New York Point print, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The pianoforte music is also classified by years.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

The Necessity for Thoroughness in the Study of Music.*

Music is beginning to take its rightful place as one of the most important factors in the well-rounded education of the blind.

Unfortunately, the old idea still obtains that this is a branch of study pursued chiefly to give sensuous pleasure to the student, and afford some compensation for the loss of sight. Wherever that idea prevails the methods pursued in this subject are liable to be essentially wrong. The teachers may not be selected with the view to an all-round mental equipment, and they may be lacking in a broad educational training and a thorough theoretical knowledge of the subjects included in a proper music course. Too often the music teacher is selected because willing to undertake the task for very slight compensation, in return for a *home*, and, if able to play fairly well, the lack in other respects is overlooked.

The employment of such a teacher shows the estimate of the work to be done, and as "a fountain rises no higher than its source," the needs of the student are hopelessly disregarded. In such a case we should not look for a thoroughly organized course of study in the various theoretical subjects and an educational course leading up to the higher fields of composition. The student will then be unable to discriminate between good and poor music and will naturally gravitate toward that kind which has neither intellectual nor technical merit. The fault cannot be charged to the pupil nor to the teacher who has done the work as assigned. The real error lies in the wrong estimate of the value of music in education.

What would be thought of a teacher of mathematics who contented himself with teaching a few multiplication tables, or of a teacher of grammar who merely dwelt on definitions of the various parts of speech? What would be thought of a principal who did not lay out a thorough course in all the subjects to be taught in the literary department of his school, naming the text-books to be followed and the subject-matter

* A paper written by Miss Hannah A. Babcock and read at the Convention of the American Association of Instructors of the Blind, held July, 1910, at Little Rock, Ark.

to be covered in each grade? Suppose he left all these details to his individual teachers, more or less of these teachers being new each year, and suppose he left it optional with the pupils as to which subjects they would follow, what would be the result? Are teachers of music always selected who are as well-grounded as are the literary teachers in all branches of their work? Does the head of each school work through his music director to bring that department into perfect unity and equality with the various branches of the literary and of the manual training departments? Does he have the music teachers assemble and participate with the other teachers in faculty meetings, thereby establishing a sense of unity in that body? If all these necessary features are in evidence, then, and not till then, may we look for that thoroughness in the study of music which the subject demands.

The responsibility, however, does not rest alone with the head of the school. A teacher may be selected who has had all the preparation that a conservatory or college affords, and may be given the prescribed course which is to be followed; may have at command all the text-books and the library of music from which selections are to be drawn; the pupils may have been graded and the course for each grade prescribed, and yet the results may be unsatisfactory, possibly due to lack of inherent teaching powers, and the sooner the head of the school discovers that, the better for all concerned. But it may be, and more likely is, due to the newness of the special work in hand, for every good music teacher has more to learn the first year of teaching in one of our schools than in any two years of conservatory study. The responsibilities toward the pupils in charge are so great for the development of accuracy, thoroughness, taste, enthusiasm, industry and ambition that a good teacher becomes conscious of new powers within himself not previously dreamed of. Not only should bright and talented pupils receive our best efforts, but those of slower intellect and unpromising results should be specially aided and encouraged. Probably the most frequent and serious mistake of new teachers is made in carrying the pupil beyond his grade, with the thought of winning his esteem by this unwise procedure.

If it is understood at the outset that music is only one of the many factors used to broaden and elevate the mind and to develop technical capacity on the part of each pupil, the teacher will work even with greater diligence and earnest care to unfold the latent powers of the child, step by step, never to discourage by too great a task on the one hand, and always seeing to it that each task is a little in advance of the last.

Having shown that the head of the school and the teachers are jointly responsible for thoroughness in the music course, let us see what obligations rest on the parents or guardians of the pupils and on the pupils themselves. When the child enters school his friends seldom try to dictate concerning his general course of study, but do not hesitate to express themselves about the matter of music. If these friends can be made to see that music holds equal place with other subjects, and is not conferred as a special favor, nor subject to outside direction in the one case more than in the others, an advance is at once made in the mind of both parents and pupils toward the true place which music holds in the general scheme of the education of the blind, a place akin to that of drawing in schools for the seeing, but of far greater intellectual importance. If this impression is once established, the child is not prejudiced in his own mind or through the minds of his friends against the study of this or that subject, course, or piece, as has often been the case when a wrong concept obtained of the purpose of music study.

Parents and pupils generally recognize the nature of a thorough literary course of study as the foundation for subsequent usefulness in any line of work, but they are inclined to put a *commercial* value on music, and unless they can see some *financial* return from this or that branch of music study, the efforts of the teacher are discounted and results are inadequate. For the benefit of the school, the principal, the teachers, the pupils and their friends, it should therefore be repeatedly emphasized that the various phases of music culture are as useful in character building and intellectual development as are the generally conceded branches. No subject affords opportunity for so much delightful work, constructively and analytically, as does music, when the foundation is well laid. The com-

positions of the master minds reveal so many charms unknown to the casual listener, and furnish the patterns for the would-be composer, who, having mastered the theoretic requirements, may undertake to create something for himself.

Having laid a broad and deep foundation, our boys and girls will be prepared for the advanced professional studies, enabling them to take their places with their more favored brothers and sisters in the professional branches of music, as teachers, composers, or as performers.

No field of usefulness is more honorable than that of teaching, and while it is well to encourage our pupils to strive for that high calling, we should help them to realize that they must be far better equipped than the average seeing teacher if they would compete successfully. The blind teacher's mind must be a veritable storehouse of knowledge. The laws of harmony, counterpoint, music form and acoustics, as well as the more rudimentary subjects of staff notation, scales and intervals, should be in perfect command, and his ear must have been so trained that he can detect the slightest error in the performance of his pupils. These, coupled with technical skill and a proper appreciation and use of the ever-increasing library of music and works on music culture in tangible form, will go far toward giving him high rank as a teacher of music.

It has been gratifying to know that pupils who have completed their work in our school and have subsequently studied in conservatories and with private masters, have invariably been told by their instructors that they were unusually well prepared in all theoretic branches, far better than the average seeing pupils of these same teachers, and for that reason were able to make greater progress, even though their work had to be done in the dark. These instructors have gladly availed themselves of the graded course of pieces in New York Point.

Now that the Regents of the University of the State of New York have included music subjects in their academic examinations, and credits gained thereon give the pupils a diploma in music which serves as a foundation for a degree in music, the schools for the blind in New York State have a stronger incentive than ever before for thoroughness in the study of music.

(Signed) Hannah A. Babcock.

Educational Waste.*

By reason of long experience as an educator before taking up this work, and through the special interest aroused and the information acquired during the education and distinguished career of a near relative in schools for the blind, Mr. Van Cleve, the writer of the principal paper, is qualified to express an opinion based upon a large knowledge of the various matters involved in the general subject.

The presentment made by Mr. Van Cleve does not gloss the matter, but states frankly that there is serious waste along the whole line of our educational activity. The causes to which the waste is ascribed may be grouped under two general heads: legislative or political and administrative.

The lack of legislation, recognizing and incorporating the schools for the blind as an essential and integral part of the educational system, and inappropriate legislation, by which such schools are classed with curative, punitive, reformatory, custodial and charitable institutions, are at once the unmistakable cause and indication of loss to the state, to the school, and to its membership.

This is the age of specialization, no less in education than in law, medicine, commerce and the fine and industrial arts; and a proper characterization and classification of schools for the blind is equally important, so that omission or failure in this regard must result in disparagement and loss, both to the state, to the school, and to its entire membership.

Principals and trustees, however, cannot be held responsible for this primary condition, but only for indifference or for neglect to exert every effort to secure proper recognition under the law.

It doubtless often happens, sometimes as the result of specific legislation and sometimes as a matter of practical politics, that persons not directly connected with the institution intervene in the management of its affairs; one of the most conspicuous

* A paper written by Wm. B. Wait and read at the Convention of the American Association of Instructors of the Blind, held July, 1910, at Little Rock, Ark.

results being frequent change in the executive officers, the faculty, and of the administrative staff. Here again, principals and trustees are powerless to control this situation, and cannot be responsible for the loss that inevitably must result.

Another source of inefficiency and waste, pointedly adverted to by Mr. Van Cleve, is that the provision made for the salaries of teachers is not sufficient to secure and to retain those who are properly qualified for this work. Here again, principals and trustees can do no more than to present the needs of the case as they exist, and do the best they can with the funds placed at their disposal.

It must not be inferred, however, that the fitness of teachers and the quality of their work is always to be measured by the inadequacy of their compensation, for most excellent work is done in these schools by underpaid teachers, who stay in the work for the love of it.

On the other hand, it does not follow that an adequate salary always will secure adequate service, for there are many in educational work who do not understand or know how to properly practice the art which they profess. "Prove all things and hold fast that which is good" applies to teachers as well as to other things, but to determine that one is inefficient takes time and entails a loss which might have been avoided if a teacher's certificate had not been granted to one not properly qualified, but which under the circumstances the principal cannot avert.

Passing from the causes of loss and inefficiency which have a political or legislative origin, and which the institution authorities are powerless to prevent, some matters of similar character in the administrative department, which are or may be entirely within the control of the local authorities of an institution, may be briefly noticed.

A stable organization with a complete definite course of study to which teachers and pupils must all conform is of the first importance. Different factories in which steam engines are built may be differently organized, equipped and managed, and all who are employed must conform to the rules and to the practice of their respective employers, while the output of all will be engines differing in size and appearance, but all designed to do the same kind of work.

The organization and practice of a school for the blind should be no less definite.

Principals and trustees may come and may go, but the school should remain a perfect organism, complete in plan, scope and in all its working parts. Otherwise the school will merely be an educational kaleidoscope, shifting with every change of principal or of teachers, pretty to look at but always a kaleidoscope. "Unstable as water thou shalt not excel."

But it should not be forgotten that, however excellent may be the qualifications of the novitiate teacher, the knowledge of this special work and the ability to do it in accordance with correct theory and practice can only be gained in the school itself. Our work, therefore, not only involves the task of instructing the blind, but also the task of instructing the graduates from normal schools and teachers' colleges who take up this work. Teachers ought to appreciate the fact that, in addition to their money compensation, they also receive the special instruction and technical training by which alone they are enabled to coördinate their efforts and to render efficient service.

It is obvious that even where the tenure of office is well secured some changes will occur from various causes that are beyond control, but where changes are unnecessarily frequent the highest efficiency cannot be attained and waste inevitably results.

The class rooms are the workshops of the school, where the raw mental materials are brought under the developing and shaping processes employed by the master workman, the teacher. In order to attain the greatest efficiency, the teacher should have an adequate knowledge of the raw materials of character, aptitude, disposition and natural equipments of the pupils, a thorough knowledge of the subject-matter, and a perfect mastery of the best processes known to the art of teaching. Each of these topics merits consideration, but only the last one will be noticed.

Suppose two classes in spelling, the object being twofold: first, to acquire a knowledge of pronunciation, syllabication and the component letters; second, to develop and strengthen the powers of attention, concentration and memory.

In one class the teacher distinctly pronounces and spells orally the word once, exceptionally twice. In the other class, the words are pronounced and spelled twice, exceptionally three times. In each class the pupils follow the model set by the teacher. In the second case the time required will be at least 50 per cent. greater than the time required by the first method. Both methods cannot be equally good. One must require more time to secure a good result than the other; hence, one method is more efficient and therefore more economical than the other. This illustration will serve for every class in every subject, whether in literature, music or mathematics.

Among the most prolific causes of waste alluded to by Mr. Van Cleve is the fallacious proposition that blind boys and girls should be trained to some trade or industrial pursuit. That good eyesight and daylight are prime essentials to the proper acquisition and practice of a skilled trade is plainly an industrial truism, and it is equally evident that these prime essentials are wholly lacking in the case of boys and girls who have lost their sight.

When skilled men with good eyesight can do their work in factory and shop with the shutters closed and the lights out, then and not till then ought any effort to be expended in an attempt to train the young blind in mechanical or industrial pursuits. Persistence in this fallacy suggests one who, being seized with the delusion that having two arms that can be used as a bird uses its wings he can therefore fly, proceeds to take a flight from the top of the Metropolitan tower. His flight would, of course, soon come to an end at the ground. Should some one suggest that he had made a failure, owing to physical unfitness and natural law, he would probably explain that his coming to earth was due neither to accident nor to the operation of natural law, but was an intentional landing preparatory to another flight.

Manual training is an entirely different matter and makes none of the pretenses and has none of the objects of so-called trade teaching. It is an indispensable part of the curriculum; but, as pointed out by Mr. Van Cleve, waste will also be connected with it unless it is understood and applied in its true character.

The essential results of manual training will be seen in the development and self-control of the individual who is trained, while the articles that are made and which are simply the by-products of the process furnish the evidence of the kind and quality of the training and development.

On the subject of music, Mr. Van Cleve says:

> I find waste in the effort to give a musical education to so large a proportion of the pupils in schools for the blind. * * *
>
> Parents very generally entertain the erroneous opinion that their children are musical because blind. The youth observes that many of our former pupils are earning a living by use of their musical ability and the instruction received at the school. We who manage the work naturally feel that we should give to every one his chance to become a musician. * * * We shall prevent this waste only by a more rigid application of the test of fitness and earlier discovery of the presence or lack of talent.

This should not be interpreted as in any way disparaging the true educational value and uses of music in the education of the blind, but as indicating that vocation is wrongly substituted for education as the special object, and that in some cases the constituted authority and sound practice are overruled and disregarded by individual teachers and pupils, and the facilities of the school are subordinated to personal ends. Pupils are not restricted in the extent of their course in language and mathematics, and the course in music should be equally broad and liberal. The scope of the department should be such as to give to every pupil the fullest opportunity for the full exercise of his powers in this field, without special regard to any desire in respect to vocation.

When pupils enter school they are not tested for fitness to study language or for talent in mathematics, but all are expected to study both to the fullest extent of which they are capable. All pupils should receive the benefits of instruction in music in like manner, so that the remedy for waste will not be found in tests of fitness or in an early discovery of talent in one case more than in the other, but rather in the separation of educational and vocational purposes.

With reference to a uniform type Mr. Van Cleve points out that this end can be properly reached only through evolution.

From 1784 to about 1820 was the period in which the two great genera of embossed books made their appearance, one

based upon the false theory of vicarious power in the sense of touch that would enable it to employ the visual forms of types in the same manner as the eye. The other based on the theory that there is no such power of substitution and that the structure of tactile types should conform to the requirements of the sense of touch.

During the period from 1820 to 1882 these two organic forms, lines and points were each developed into many species, but down to 1872 the sway of the former was almost complete, while the latter maintained a hard struggle for existence.

Between 1872 and 1882 the Point species obtained recognition in both Europe and America; in comparison with other perfected forms and greater utility, the relative unfitness of the linear types became more and more apparent, until they have practically disappeared from the educational field.

A printed book is the final form in which every tactile system should express itself. Notwithstanding the efforts that have been made for nearly a hundred years, the general literature extant in 1882 was very small and almost entirely in the linear forms, while of books in the subjects of the curriculum there were practically none.

About 1882 the era of book-making really began, and we are scarcely over the threshold of this great epoch in the evolution of embossed books.

There is great and increasing need for books, which are the only form in which any system can ultimately survive. Evolution means struggle and strenuous, persistent effort toward perfection and the right of survival through superior fitness, and will afford just and ample scope for experiment, improvement, demonstration and enterprise, which this era of book-making now demands.

On "Wasted Energy" Mr. Van Cleve says:

> In every one of the ten institutional schools for the blind which I have visited, as well as in our own, are found pupils of such inferior intellectual powers that I seriously question whether attempts to educate them in the usual way are not sheer waste.

The condition which Mr. Van Cleve points out cannot be justified either in pedagogy, economics or sociology. It is wrong in theory and in practice and will be disapproved by every true educator, by the parents of blind children, and by

every citizen who has the capacity to see things in their proper relation and to form just estimates of value. This harmful practice may be ascribed mainly to either or all of five causes:

1. The error of making blindness the sole basis of classification.
2. The false assumption that it is the duty of every institution organized for the education of the blind to receive every applicant who is blind.
3. Inconsiderate legislation, which sometimes compels the school to receive an applicant who is blind and within school age, regardless of fitness in any other respect.
4. The failure to provide a separate organization with proper provision for care and incidental training in such cases.
5. The tendency of the local authorities that have undertaken the education of the blind as a part of their school system not to provide for such cases, the alternative being that they should be taken in by the State schools or by the corporate schools.

It should be borne in mind that there is a wide difference between the obligations of the state or local authorities and those of incorporated schools. In the first place it is the duty of the state to provide suitable schools in which every child may be suitably educated. If the state delegates this duty to local authorities and confers upon them the power of performing it, it seems clear that adequate and suitable provision should be made for all children in the local jurisdiction. On the other hand, the corporate school has no such general powers or duties, but within the limits of its charter can fix qualifications for admission and continuance and adopt such general and special courses of study as it may deem proper.

The classification and association of atypical, deficient and abnormal blind children of school age with the normal blind, simply because they have one defect in common, cannot be justified. All will agree that the causes of this condition ought to be removed, and those who are directly connected with this work should lend their best efforts toward this end.

In no other department of human activity is it more certain that there is waste than in education, and in no other work is it so difficult to determine the amount of waste by any usual measure or standard. All waste may in a general way be expressed in terms of money, which is perhaps in the last analysis the best measure of the amount of cost or loss in any work. But there is an indeterminate loss to the State, to society, to the school and to the individual pupil through the causes which have been cited, as well as to others which have not been noticed, which cannot be expressed in concrete terms. It seems to be a factor that can only be canceled by infinite experience, infallible judgment and unlimited resources, and therefore cannot be eliminated. The least we can do is to work on, "still achieving, still pursuing."

(Signed) Wm. B. Wait.

LIST OF PUPILS.

ALBERS, WILLIAM H.
ALEXANDER, MAX
ALPERSTEN, MORRIS
APPELLO, JOSEPH
AUSTIN, EUSTACE M.
BAUER, ADOLPH K. O.
BAUMANN, CHARLES
BERGIN, MARTIN
BEUTE, WILLIAM W. H. A.
BIELEFELD, ALFRED
BOYLE, THOMAS
BRANCH, NATHANIEL
BULLOCK, ALEXANDER
CALLAHAN, FRANCIS J.
CALLAN, GEORGE E.
CAMPBELL, EDWARD K.
CHAMBERS, WILLIAM
CHARD, GEORGE A.
CLYDE, WILLIAM J.
COLLINS, LAWRENCE
COMON, CHARLES
COON, ROY A.
CORNELL, GEORGE
DADE, PAYTON
DAUMLING, MICHAEL J.
DENK, LOUIS
DONNELLY, MICHAEL E.
DORE, ALFRED
EADIE, JAMES A.
EADIE, WILLIAM S.
FAHY, JOHN M.
FOGEL, BERNHARDT
FOLEY, JOHN E.
FOURNIER, WILLIAM A.
FREUDENREICH, CHARLES J.
FRISBY, CHARLES E.
GALVIN, DANIEL
GARVEY, PETER
GASKELL, WHITMAN R.
GIANGOLA, PATRICK
GOLDBERG, JULIUS
GÖSSL, ALFRED J.
GRANTZOW, ANDREW
GURRIELL, CLARENCE
HAGERMAN, AXEL
HALLENBECK, WALTER
HANCHETTE, BOYD K.
HARRIS, JOSEPH
HAWXHURST, GEORGE
HEARN, HAROLD
HEIDELBURGER, LEO
HERMAN, SAMUEL
HOLST, HAROLD
HURLEY, WILLIAM
ILER, GEORGE C.
JOHNS, SYDNEY W.
JOHNSON, JOHN
KAMINESTER, JOHN J.
KANTROVITZ, ERIN
KEARNEY, EDGAR F.
KIRBY, JOSEPH
KLEPPER, EDWARD J.
KOEPPE, JAMES
KRAUER, GEORGE D.
KREINHOP, ALBERT
KREY, HENRY
KUCHLER, ALBERT C.
LARSEN, HARRY A.
LEWIS, JOHN
LEWIS, WILFORD
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT
MARESCA, LOUIS
MARKS, ROBERT
MARSHALL, WARREN D.
MASSA, AUGUSTINE
McGUERTY, FRANCIS J.
McPARTLAND, WALTER
MEALEY, EDWARD F.
MESLAR, STANLEY E.
MEYERS, DOUGLAS A.
MOREL, PAUL H.
MORGAN, WILLIAM F.
MURRAY, HENRY V.
NOSTA, ALFONSO
O'MALLEY, GEORGE J.
PECORE, ROBERT
PINONSKY, LOUIS
PITCHERSKY, DAVID
PRINCE, FRANK
REICHARD, JOSEPH
RESNIKOFF, WILLIAM
RICE, CARL G.
RICHARDT, JOHN
ROSENMAN, SAMUEL
SABEL, HARRY
SAMBINO, FRANK
SCHNEIDER, ADOLPH E.
SHRIVER, HARRY
SMITH, JAMES
SPIGEL, BARNEY
SPOERRY, CORNELIUS
SPREIREGEN, HARRY
STEFFENS, JOHN
STEIN, WALTER F.
STETTHEIMER, HOWARD
SWEZEY, CHESTER

TAFERNER, THEODORE
TAGLANG, GEORGE
VAN DYCK, JOHN
WALTERS, HENRY
WELLS, FRANCIS L.
WILLIAMS, MILTON
WISOKIR, FRANK
WINTER, ROBERT
WRIGHT, PETER J.

ABRAMS, ANNIE M.
ANDERSON, MILDRED N.
ARNOWITZ, ANNIE
ASKENAS, RACHEL
BARTHOLD, ELSIE
BECKEMEYER, ANNA C.
BERINSTEIN, DORA
BORDO, JULIA
BOUCHEY, MARY
BRAUNSDORF, ALICE
CHRYSKO, MARY
CLARK, CATHERINE
COHEN, CATHERINE
COSTELLO, NELLIE
COYLE, CATHERINE
CUNNINGHAM, MARY
DOUGHTY, ADELINE
DYER, THERESA
EADIE, MARGARETTA
EASTBURN, WINIFRED
EDWARDS, CHRISTINA
FAWCETT, ANNA
GEERCKE, HENRIETTA M.
GLASSNER, ANNIE
GORDON, GERTRUDE I.
GUNDERSON, NELLIE
HALE, MARY F.
HANSKINS, ELIZABETH
HARDY, EDITH
HEIL, EMILY T.
HERRMANN, LYDIA
HIRSCH, LEONTINE
HOLLENBECK, BETSY
JESSEN, EMILY A.
JOHNSON, ALICE
KINGSLAND, EMMA M.
KINZEL, IDA H.
KLEIN, LENA L.
LA FORGE, HELEN
LANSING, GENEVIEVE M.
LEVY, ALICE A.
MARINO, MARY E.
McKENNA, MARGARET
MEYER, EMMA L.
MONOHAN, ANNIE G.
MOSES, EDNA M.
MULHERON, EVELYN
NORRIS, ROSEVELL
NORRIS, VIRGINIA M.
OLIVER, SADIE M.
PATH, MARY
PAVIA, ANNIE
PAYNE, ELIZABETH
PENNELLS, SADIE
PIECHOCINSKI, JOSEPHINE
SCHAE, MARY B.
SCHAFER, HELEN
SIEVERT, FRANCES E.
SMALL, EVA
SMITH, MARION A.
SPITZNADLE, MATILDA
STEINBURG, SARAH
THULIN, HILDA
VAN ETTEN, OLIVE
VOGT, D. LENA
VOPAT, ROSE
WAGNER, ANNA
WARSCHAUER, ANNIE
WIENER, FRANCES M.
WILLIAMS, LUCY
WINTRINGHAM, RUTH

Music Recital, October 28, 1909.

1. CHORUS, - - - The Mill, - { *Words by H. L. Wait* / *Music by Jensen-Baier*

2. SANS INTENTION (without intention), - - - - *F. Due*

   BOYD HANCHETTE.

3. ROMANCE IN F SHARP, - - - - - *R. Schumann*

   CATHERINE COHEN.

4. GAVOTTE MIGNONNE, - - - - - *W. Goldner*

   JOHN VAN DYCK.

5. ADAGIO, from Sonate Pathétique, - - - *L. Beethoven*

   LENA D. VOGT.

6. FROM AN INDIAN LODGE,

   No. 5, from Woodland Sketches, *E. A. MacDowell*

   EMILY T. HEIL.

7. JUNIOR SINGING CLASS,

   The Land of Story Books, { *Words by R. L. Stevenson* / *Music by H. N. Bartlett*

8. PETITE VALSE DE BALLET, - - - - *E. F. Marks*

   ALBERT KUCHLER.

9. FOLK-SONG, No. 5 Lyrical Pieces, Op. 12, - - *E. Grieg*

   JOSEPHINE PIECHOCINSKI.

10. GAVOTTE ALLEMANDE, - - - - - *A. Geibel*

    WILLIAM LINDNER.

11. ENFIN, from Bric-a-brac Album, - - - - - *F. Due*

    ANNIE MONOHAN.

12. CHORUS, Don't You Mind the Sorrows, { *Words by F. L. Stanton* / *Music by Eugene Cowles*

Organ and Song Recital by Mr. F. H. Tschudi and Mr. Royal Dadmun.

November 21, 1909.

1. CONCERTO, No. 2, - - - - - - - *G. F. Händel*

   Introduction and Allegro.

2. SONGS.
   - *a.* Mother o' Mine, - - *Frank E. Tours*
   - *b.* Two Grenadiers, - - - *R. Schumann*

3. ANDANTE, No. 2, in A, - - - - - - - *H. Smart*

4. MEDITATION in A flat, - - - - - - - *A. Klein*

5. SCHERZO in D minor, - - - - - - - *H. Hofmann*

6. ADAGIETTO RELIGIOSO, - - - - - - *Otto Barblan*

7. SONGS,
   - *a.* Love's Philosophy, - - - - - - *Zay*
   - *b.* King Charles, - - *Maude Valerie White*

8. FINALE in D, - - - - - - - - - - *J. Lemmens*

Christmas Exercises, December 22, 1909.

1. ANTHEM BY CHORUS CLASS,
   Daughter of Zion, - - - *F. C. Maker*
   Organ accompaniment by Mr. Tschudi.
2. RECITATION, - Early Christmas Morning,
   Robert Lundberg.
3. KINDERGARTEN, Christmas Songs,
   Accompanied by Virginia Norris.
4. ORGAN SOLO, - Siciliano, - - - *E. J. Hopkins*
   Albert Kuchler.
5. RECITATION, - My Shadow,
   William Fournier.
6. PIANO SOLO, - Consolation, - - *F. Mendelssohn*
   Adolph Schneider.
7. JUNIOR SINGING CLASS,
   a. Sleep, Holy Babe.
   b. When the Christmas Comes Again.
8. RECITATION, - Nuts to Crack,
   Olive Van Etten.
9. RECITATION, - The Frogs,
   George D. Krauer.
10. PIANO SOLO, Sunshine, Opus 130, No. 19, - - *C. Gurlitt*
    Leontine Hirsch.
11. RECITATION, - The Shopper,
    Leo Heidelburger.
12. CHRISTMAS EXERCISES,
    By Eight Children.
13. PIANO SOLO, - Love Poem, - - - *E. Grieg*
    Elizabeth Payne.
14. RECITATION, - The Rude Stars,
    Sydney Johns.
15. RECITATION, - The Night Wind, - - *Eugene Field*
    Annie Monohan.
16. PIANO SOLO, - Rondo Capriccioso, - - *F. Mendelssohn*
    Lena D. Vogt.
17. RECITATION, - The Quartet,
    Joseph Appello.
18. RECITATION, How Uncle Sam Observes Christmas,
    (A story reproduced in original words)
    Milton Williams.
19. ANTHEM, - All the Ends of the World, - *J. L. Hatton*
    Accompanied by Mr. Tschudi.

Music Recital, January 26, 1910.

1. CHORUS, - Morning Invitation, { *Words and Music, G. A. Veazie* / *Edited by N. C. Page*

2. PIANO, - Grandmother's Song, Op. 293, No. 3, - *F. Giese*
   ANNIE GLASSNER.

3. PIANO, - Happy Hour, Op. 130, No. 10, - *C. Gurlitt*
   CARL RICE.

4. PIANO, - - Styrienne, Op. 100, No. 14, - *F. Burgmüller*
   HARRY SABEL.

5. PIANO, - - Polonaise, Op. 50, - - *A. Schmoll*
   MILTON WILLIAMS.

6. PIANO, - - - May Bell, No. 5, - - - *F. Spindler*
   ALFRED DORE.

7. JUNIOR SINGING CLASS,
   a. Farewell to the Farm, { *Words by R. L. Stevenson* / *Music by G. W. Chadwick*
   b. Singing, - - { *Words by R. L. Stevenson* / *Music by C. Reinecke*

8. PIANO, - - - Butterfly Chase, - - - *P. Hiller*
   ROBERT MARKS.

9. PIANO, - - - - Romance, - - - *F. Zitterbart*
   AXEL HAGERMAN.

10. PIANO, - - - Melody in F, - - *M. Moszkowski*
    JOSEPH REICHARD.

11. PIANO, - - - To a Wild Rose, - *E. A. MacDowell*
    GEORGE CALLAN.

12. PIANO, - Arietta from Lyric Pieces, Op. 12, - - *E. Grieg*
    SAMUEL HERMAN.

13. PIANO, - - Valse Mignonne, Op. 79, No. 8, - - *L. Schytte*
    EDGAR F. KEARNEY.

14. PIANO, - Death of Ase (Peer Gynt Suite), - - *E. Grieg*
    JOHN RICHARDT.

15. PIANO, - - Polonaise in C sharp, - - - *F. Chopin*
    EMILY T. HEIL.

16. CHORUS, - - - Killarney, - { *M. W. Balfe* / *Edited by N. C. Page*

Organ Recital, February 9, 1910.

Mr. F. H. Tschudi, F. A. G. O.

1. TOCCATA in D minor (Doric), - - - - - *J. S. Bach*

2. RHAPSODIE, No. 1 in E, - - - - - - - *C. Saint-Saëns*

3. ELECTRELLE, - Petite Mazurka, - - *W. Sapellnikoff*

   Mr. Kellogg.

4. GRAND CHORUS, Gregorian Tonality, - - *F. A. Guilmant*

5. CANTILENE in A flat, - - - - - - - *Alphonso Mailly*

6. OFFERTORY TO ST. CECILIA, No. 2, Op. 8, - *E. Batiste*

7. ELECTRELLE, - Magic Fire, - - - *R. Wagner*

   Mr. Kellogg.

8. MARCH AND CHORUS FROM TANNHÄUSER, *R. Wagner*

Anniversary Exercises, March 17, 1910.

1. *CHORUS, - Morning Invitation, - *George A. Veazie*

2. PIANO, *a.* Cheveux Blancs, - - - - *F. Due*
   b. Prelude in E minor, - - - *J. S. Bach*
   MARY F. HALE.

3. ELEMENTARY SINGING CLASS,
   a. The Land of Story Books, { *Words, R. L. Stevenson* / *Music, H. N. Bartlett*
   b. Young Night-Thought, { *Words, R. L. Stevenson* / *Music, Arthur Foote*

4. NEW YORK POINT MUSIC,
   Reading and Illustration at the Piano,
   MILTON WILLIAMS.

5. *CHORUS, - - - Cobwebs, - - - *A. J. Caldicott*

6. ORGAN, - - Marche Romaine, - - - *C. Gounod*
   HARRY LARSEN.

7. PIANO, - - Träumerei und Romanze, - *R. Schumann*
   ADOLPH SCHNEIDER.

8. *CHORUS, - - The Honey-Rover, - - *M. E. Schwarz*

9. EXERCISE, - Reading and Writing,
   with Point Tablet, Kleidograph and Typewriter.

10. PIANO, - Romance in E flat, Op. 44, No. 1, - *A. Rubinstein*
    CATHERINE COHEN.

11. *CHORUS, The Mill (arranged by Victor Baier), - *A. Jensen*

12. PIANO, Andante from Sonata, G minor, Op. 49, No. 1, *Beethoven*
    EDGAR F. KEARNEY.

13. EXERCISE, - Physical Training,
    ELIZABETH PAYNE, Accompanist.

14. *CHORUS, *a.* Don't You Mind the Sorrows, - - *E. Cowles*
    b. Brunette (My Pretty, My Proud), *Edited by A. S. Vogt*

15. PIANO, Waltz No. 7, C sharp minor, Op. 64, No. 2, - *F. Chopin*
    LENA D. VOGT.

16. EXERCISE, - Mental Arithmetic.

17. *ANTHEM, - All the Ends of the World, - *J. L. Hatton*

*Accompanist, F. HENRY TSCHUDI, F. A. G. O.

Music Recital, April 15, 1910.

1. CHORUS, - - Morning Invitation, - - *G. A. Veazie*

2. PIANO, - The Death of Ase (from Peer Gynt Suite), Op. 46, No. 2, - - *E. Grieg*
JOHN RICHARDT.

3. PIANO, - Inquietude, Op. 100, No. 18, - *F. Burgmüller*
LEONTINE HIRSCH.

4. ORGAN, - - Allegretto in F, - - - *J. Stainer*
GEORGE E. CALLAN.

5. PIANO, Le Lendemain, No. 12 (from Bric-a-brac Album), *F. Due*
ALICE JOHNSON.

6. PIANO, - Aus Alter Zeit, Op. 79, No. 11, - *L. Schytte*
ALBERT C. KUCHLER.

7. PIANO, JUNIOR SINGING CLASS,
a. The Land of Nod, - { *Words, Stevenson* / *Music, Gilchrist*
b. The Dandelion, - *G. W. Chadwick*

8. PIANO, - Tarantelle, Op. 85, No. 2, - - *S. Heller*
CHARLES BAUMANN.

9. PIANO, - The Watchman's Song, Op. 12, No. 3, *E. Grieg*
ELSIE BARTHOLD.

10. ORGAN, - - Litany in E flat, - - *F. Schubert*
HARRY A. LARSEN.

11. PIANO, - - Am Fasching, Op. 79, No. 3, *L. Schytte*
JOHN VAN DYCK.

12. PIANO, - - Melodie in B, Op. 8, No. 3, - *I. J. Paderewski*
AXEL HAGERMAN.

13. CHORUS, - - Soldier's Farewell, - - *Johanna Kinkel*

Organ Recital by Mr. Tschudi, assisted by the Chorus Class.

April 29, 1910.

FUGUE in E flat, - - "St. Ann's," - - - - *J. S. Bach*

ALLEGRETTO GRAZIOSO, - - - - - - - - *B. Tours*

CHORUS, - - - "She Is So Dear," - - *M. Praetorius*

INTERMEZZO in E flat, - - - - - - - - - *G. Bizet*

SAINT CECILIA OFFERTORY, Op. 9, No. 3, - - *E. Batiste*

PROCESSIONAL in A, - - - - - - - - *C. A. Chauvet*

CHORUS, - - - "Brunette," - - *Edited by A. S. Vogt*

GRAND TRIUMPHAL CHORUS in A, - - - *F. A. Guilmant*

Pianoforte Recital, May 27, 1910.

1. LA BAGATELLE, No. 22, from Bric-a-brac Album, - *F. Due*
   CHARLES COMON.

2. SANDMAN KNOCKS, Op. 270, No, 1, - - *F. Baumfelder*
   MARGARET MCKENNA.

3. GAVOTTE, - - Op. 293, No. 5, - - - *T. Giese*
   KATHERINE COYLE.

4. THE DREAM FAIRY, - - - . *W. C. E. Seeboeck*
   MAX ALEXANDER.

5. PRELUDE, - - No. 1 in C, - - - *J. S. Bach*
   RUTH WINTRINGHAM.

6. BAGATELLE IN D, - Op. 33, No. 6, - - - *L. Beethoven*
   SARAH STEINBURG.

7. MORNING GREETING, Op. 17, No. 1, - - - *A. Jensen*
   JOSEPH REICHARD.

8. SPRING SONG, - Op. 68, No. 15, - - *R. Schumann*
   MARY CUNNINGHAM.

9. MARIONETTES, - - - - - - - *E. Rohde*
   MATILDA SPITZNADLE.

10. LA PROCESSION DES AÏEUX, - - - - - *F. Due*
    HARRY LARSEN.

11. SICILIANO, - - Op. 68, No. 11, - - *R. Schumann*
    MARGARETTA EADIE.

12. CUPID'S GARDEN, - - - - - - *M. C. Eugene*
    NELLIE COSTELLO.

13. AT AN OLD TRYSTING PLACE,
    Op. 15, No. 3, - *E. A. MacDowell*
    WILLIAM CHAMBERS.

Centenary of Robert Schumann, June 8, 1910.

1. A SKETCH, - Robert Schumann,
   LENA D. VOGT.
2. TRIO, - - - In the Garden,
   For 1st and 2d Sopranos and Altos.
3. PIANO, - Soldiers' March, Op. 68, No. 2,
   RACHEL ASKENAS.
4. PIANO, - - Remembrance, Nov. 4, 1847.
   (Date of the death of Mendelssohn.)
   HARRY SABEL.
5. JUNIOR SINGING CLASS, The Happy Farmer.
6. PIANO, - - First Loss, Op. 68, No. 16,
   LEONTINE HIRSCH.
7. PIANO, - - Folk Song, Op. 68, No. 9,
   ROBERT MARKS.
8. CHORUS, - - - The Smith.
9. PIANO, - The Wild Horseman, Op. 68, No. 8,
   MORRIS ALPERSTEN.
10. PIANO, - - Mignon, Op. 68, No. 35,
    AXEL HAGERMAN.
11. ORGAN, - - - Evening Song,
    HARRY LARSEN.
12. PIANO, - Lento Assai, Op. 68, No. 30,
    SAMUEL HERMAN.
13. CHORUS, - - Fair Madcap.
14. PIANO, - Spring Song, Op. 68, No. 15,
    MILTON WILLIAMS.
15. PIANO, - - A Theme, Op. 68, No. 34,
    EDITH HARDY.
16. ORGAN, - - - Larghetto.
    JOHN VAN DYCK.
17. PIANO, - - Knight Rupert, Op. 68, No. 12,
    MILTON LOEWENSTEIN.
18. PIANO, - - War Song, Op. 68, No. 31,
    CHARLES BAUMANN.
19. CHORUS, - - - Gipsy Life.
20. PIANO, - - Träumerei und Romanze,
    ADOLPH SCHNEIDER.
21. PIANO, - - Grillen (Whims), Op. 12, No. 4,
    EMILY T. HEIL.
22. ORGAN, - - - Scherzo,
    ALBERT C. KUCHLER.
23. PIANO, - Romance in F sharp, Op. 28, No. 2,
    CATHERINE COHEN.
24. PIANO, - - Novelette, Op. 21, No. 1,
    LENA D. VOGT.
25. CHORUS, - - Good Night.

EXAMINATIONS, 1910-1915.

GENERAL REQUIREMENTS.

No city, union free school district or academy shall share in these apportionments unless it makes proper provision for not less than 175 days of actual academic instruction, shows an aggregate academic attendance of not less than 1,000 days for the school year, provides a school building approved by the Commissioner of Education, maintains a course of study of prescribed standard, *makes general use of* the Regents academic examinations, *which shall be mandatory only in the last two years of the school's course*, and meets all other requirements. This rule shall not prohibit an apportionment for libraries on the basis of apportionments to common school districts. *Success in passing the Regents examinations shall not be deemed necessary for the promotion or graduation of pupils from schools that prefer to determine such advancements by their own local standards, and the principal of a school, for physical or mental reasons to be reported to the department, may without prejudice to the school's rights excuse a pupil from taking any particular Regents examination.*

ADMISSION TO EXAMINATIONS.

a. Admission to Regents examinations held in January and June in academic schools will be in accordance with Regents rules as follows:

No student in any school of the University of the State of New York shall be admitted to examination in any other school than the one he attends, except by consent of the department on written request of the principals of both schools.

All students that have pursued the study of a subject for a time not less than that prescribed by the State syllabus, shall be admitted to the examination in that subject, unless it is otherwise ordered by direction of the principal of the school, and approved by the local superintendent of schools when there is such an officer. All students who have not pursued the subject for an adequate length of time must be excluded from the examination, but this requirement may be waived by the Commissioner of Education on application and certificate of the principal in the case of students of exceptional maturity or training.

Candidates who are not attending any university institution may be admitted to examinations in such an institution upon twenty days' notice and identification satisfactory to the principal.

If graduation from a high school or entrance to a higher institution depends on the acceptance of a particular paper, or if the writer of the paper is leaving school permanently before the next examination, that fact, if clearly stated on the paper by the principal, will be taken into consideration in connection with a request for a waiver of the time requirement.

In cases of candidates for uniform teachers' certificates and for preliminary professional certificates, such as law student certificates, medical student certificates, etc., and in cases of candidates for entrance to training classes, the time requirement will be waived on a proper presentation of the facts and on evidence that the candidate is at least seventeen years of age.

Students from rural schools or from private schools and persons not in attendance at any school, who apply for examination, should be admitted if there are accommodations for them; but each such person should be identified to the satisfaction of the principal and should be instructed to make a full statement of the length of time the subject has been studied, and the circumstances under which it has been studied. A standing of at least 75 per cent. will be required in all such cases.

b. Professional and technical students only will be admitted to the examinations held by the department at Albany, Buffalo, New York and Syracuse. Admission is by ticket, and a fee of 25 cents for each half-day session, or $1.00 for the sessions of the entire week, is required. Candidates should secure tickets from the Chief of the Examinations Division, State Education Department, Albany, N. Y., at least ten days in advance of the examinations. Those failing to secure tickets in advance will be admitted so far as accommodations will permit, but will be charged an extra fee of 25 cents.

At these special examinations each candidate appearing for the first time will be required to present at the examination room for admission to the first session a recent photograph of himself, to which his signature must be affixed in the presence of a representative of the department. The photograph will

then be filed in the department for future reference. This photograph should be postal-card size.

c. To the Regents examinations held by request of school commissioners in August, only the following will be admitted:

(1) Those who expect to teach before the next succeeding examination.

(2) Candidates for admission to training classes.

(3) Such members of training classes as may have special permission from the department to enter the examination.

(4) Pupils of rural schools who have passed some of the preliminary subjects and who wish to enter academic departments in September.

d. For detailed requirements of admission to special examinations for teachers, *see* Handbook 7.

PER CENT. OF ACCEPTANCE.

The minimum passing mark in all examinations is as follows:

a. In all preliminary subjects..... 75%

b. In all academic papers for credit toward an academic diploma, written by students who have given the required time to the study in recognized academic schools..... 60%

c. In advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial geography, commercial English and correspondence, business writing, shorthand 2 and typewriting, when applied toward an academic diploma in commercial subjects, State commercial and State shorthand certificates..... 75%

d. In all academic papers written by students who have given the required time to the study, but not in recognized academic schools..... ..... 75%

e. In all academic papers written by students in recognized academic schools who have not given the required time to the study, upon the principal's certification of exceptional training and ability, which must be attached to each paper so claimed..... 80%

f. In all papers written in the special examinations held by the department in Albany, Buffalo, New York and Syracuse for professional and technical students only, for whatever purpose applied 75%

g. In all papers, wherever written, for which credit is claimed toward qualifying certificates in medicine, dentistry, pharmacy, law, optometry, veterinary science, nurse training and accountancy, on the set subjects or on the 60 count basis 75%

(For teachers' certificates, *see* Handbook 7.)

PRELIMINARY AND ACADEMIC SUBJECTS.

The following tables, grouped according to cognate relations, give all preliminary and academic subjects in which Regents examinations are held. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils. The exact ground covered by the examinations in preliminary subjects is shown in the *Elementary Syllabus*, and that covered by the examinations in academic subjects is shown in the *Secondary Syllabus*. The numbers prefixed to the academic subjects in the following tables indicate the number of lessons a week for a year and also the number of counts assigned to the subject.

The right is reserved to withdraw from the list of examinations offered, any subject in which fewer than ten schools gave instruction during the previous year, but notice of such withdrawal will be sent to every school on or before the opening of the academic year on August 1. On request of ten or more schools additions to the list of subjects will be considered.

The Following Tables Apply to Examinations Beginning with the June, 1911, Examinations.

PRELIMINARY SUBJECTS.

NO COUNTS ALLOWED.

	Subjects.	*January & June.*	*August.*	a *September.*
b	Reading	.....	.....	....
c	Writing	.....	.....	....
	Spelling	Monday P. M.	Thursday P. M.	....
	El. English	Tuesday P. M.	Thursday A. M.	....
	Arithmetic	Tuesday A. M.	Friday A. M.	3d day A. M.
	Geography	Monday A. M.	Friday A. M.	....
	El. U. S. hist. with civics	Wednesday P. M.	Thursday A. M.	....

a. The days of the week of the September examination vary from year to year, hence they are here designated as 1st, 2d, 3d.

b. Examination by principal at any convenient time during the week.

c. Standing estimated from paper in elementary English, or other paper if elementary English is not taken.

ACADEMIC SUBJECTS.

GROUP I. LANGUAGE AND LITERATURE.

ENGLISH.

	Subjects.	*January & June, except Jan., 1911.*	*August.*	*September.*
4	First year	Tuesday P. M.	Wednesday P. M.	1st day P. M.
3	Second year	Thursday P. M.	.....	1st day P. M.
3	Third year	Tuesday P. M.	.....	1st day P. M.
3	Fourth year	Thursday P. M.	.....	....
2	Eng. grammar	Thursday P. M.	.....	2d day A. M.
2	Hist., Eng. lang. and lit	Wednesday A. M.	.....	....
10	English, three years	Tuesday P. M.	.....	1st day P. M.

LATIN.

5	First year	Thursday P. M.	.....	1st day A. M.
5	Second year	Thursday A. M.	.....	3d day A. M.
5	Third year	Wednesday A. M.	.....	2d day P. M.
5	Fourth year	Thursday A. M.	.....	....
a	Grammar	Wednesday A. M.	.....	....
a	Latin composition	Thursday A. M.	.....	....
a	Prose at sight	Thursday A. M.	.....	....
a	Verse at sight	Thursday A. M.	.....	....

GREEK.

5	First year	Friday A. M.	.....	....
5	Second year	Friday P. M.	.....	....
5	Third year	Friday A. M.	.....	....
a	Grammar	Friday P. M.	.....	....
a	Greek composition	Friday A. M.	.....	....
a	Prose at sight	Friday A. M.	.....	....
a	Verse at sight	Friday P. M.	.....	....

HEBREW.

5	First year	Friday A. M.	.....	....
5	Second year	Friday P. M.	.....	....

a. No counts assigned; given for candidates seeking admission to college.

FRENCH.

	Subjects.	January & June, except Jan., 1911.	August.	September.
5	First year	Friday P. M.	.....	2d day P. M.
5	Second year	Friday P. M.	.....	2d day P. M.
5	Third year	Friday P. M.	.....	2d day P. M.
5	Fourth year	Friday P. M.	.....	....

GERMAN.

5	First year	Friday A. M.	.....	1st day A. M.
5	Second year	Friday A. M.	.....	2d day A. M.
5	Third year	Friday A. M.	.....	3d day A. M.
5	Fourth year	Friday A. M.	.....	....

SPANISH.

5	First year	Friday P. M.	.....	....
5	Second year	Friday P. M.	.....	....
5	Third year	Friday P. M.	.....	....

ITALIAN.

5	First year	Friday A. M.	.....	....
5	Second year	Friday A. M.	.....	....

GROUP II. MATHEMATICS.

2	Advanced arithmetic	Tuesday A. M.	.....	1st day A. M.
5	El. algebra	Monday A. M.	Wednesday A. M.	1st day A. M.
2	Intermediate algebra	Monday A. M.	.....	1st day A. M.
3	Advanced algebra	Monday A. M.	.....	....
5	Plane geometry	Tuesday A. M.	.....	2d day A. M.
2	Solid geometry	Monday A. M.	.....	....
2	Trigonometry	Tuesday P. M.	.....	....

GROUP III. SCIENCE.

5	Physics	Tuesday A. M.	Thursday A. M.	2d day A. M.
5	Chemistry	Tuesday A. M.	.....	2d day P. M.
5	Biology	Wednesday A. M.	Thursday P. M.	....
2½	El. botany	Wednesday A. M.	Thursday P. M.	....
2½	El. zoölogy	Wednesday A. M.	Thursday P. M.	....
2½	Phys. and hygiene	Wednesday A. M.	Thursday P. M.	2d day P. M.
5	Advanced botany	Wednesday P. M.	.....	....
5	Advanced zoölogy	Wednesday P. M.	.....	....
5	Phys. geography	Wednesday P. M.	.....	3d day P. M.

GROUP IV. HISTORY AND SOCIAL SCIENCE.

3 or 5	Ancient history	Monday P. M.	.....	1st day A. M.
3 or 5	History of Gr. Britain and Ireland	Wednesday P. M.	Friday P. M.	3d day P. M.
3	Modern history 1	Wednesday P. M.	.....	1st day A. M.
3	Modern history 2	Wednesday P. M.	.....	1st day A. M.
5	American hist. with civics.	Monday P. M.	Friday A. M.	3d day A. M.
2	Civics	Monday P. M.	Wednesday A. M.	3d day P. M.
2	Economics	Wednesday A. M.	.....	2d day P. M.

GROUP V. COMMERCIAL SUBJECTS.

3	El. bookkeeping and business prac	Wednesday P. M.	.....	2d day P. M.
5	Advanced bookkeeping and office prac	Monday A. M.	.....	2d day P. M.
2½	Com. arithmetic	Tuesday A. M.	.....	....
2½	Commercial law	Wednesday A. M.	.....	....

GROUP V. COMMERCIAL SUBJECTS.—CONTINUED.

	Subjects.	*January & June, except Jan., 1911.*	*August.*	*September.*
3	History of commerce.....	Thursday P. M.	.....	....
2½	Commercial geog	Thursday A. M.	.....	2d day A. M.
3	Com'l Eng. and correspondence.....	Thursday P. M.	.....	....
a2	Business writing.....	Wednesday P. M.	.....	....
5	Shorthand 1.....	Monday P. M.	.....	3d day A. M.
5	Shorthand 2.....	Monday P. M.	.....	3d day A. M.
b2½	Typewriting	Tuesday A. M.	.....	3d day P. M.

GROUP VI. DRAWING.

c2	El. design	.....	.....	....
2	El. representation	Wednesday A. M.	Friday P. M.	3d day P. M.
2	Adv. design	Wednesday A. M.	.....	....
2	Adv. representation.....	Wednesday A. M.	.....	....
3	Mechanical draw. 1.....	Thursday A. M.	.....	....
3	Mechanical draw. 2.....	Thursday A. M.	.....	....
2	Mechanical draw. 3.....	Thursday A. M.	.....	....
2	Mechanical draw. 4.....	Thursday A. M.	.....	....
2	Architectural draw	Friday A. M.	.....	....

a. Must be taught four periods per week without home work, or two periods per week with home work. b. Must be taught five periods per week. c. No examination given.

GROUP VII. MUSIC.

2	Chorus singing and rudiments of music.....	Monday P. M.	.....	....
7	Harmony and counterpoint	Monday A. M.	.....	....
4	Mus. form and analysis	Tuesday A. M.	.....	....
3	Dictation and melody writing.....	Monday P. M.	.....	....
4	Acoustics and hist. of music	Tuesday A. M.	.....	....

GROUP VIII. OTHER SUBJECTS.

2	Hist. of education	Friday A. M.	Friday P. M.	....
2	Psychology	Wednesday A. M.	Wednesday P. M.	....
5	Home economics 1 (sewing).....	.....	.....	....
5	Home economics 2 (dressmaking and mill.).....	.....	.....	....
5	Home economics 3 (foods and housekeep.)	.....	.....	....
3 or 4	Joinery	.....	.....	....
3 or 4	Wood turning and pattern making.....	.....	.....	....
2½	Agriculture 1 (apple growing)	.....	.....	....
2½	Agriculture 2 (gen. fruit growing).....	.....	.....	....
2½	Agriculture 3 (cereals and forage)	.....	.....	....
2½	Agriculture 4 (potato growing)	.....	.....	....
5	Agriculture 5 (dairying) ..	.....	.....	....
2½	Agriculture 6 (animal husbandry)	.....	.....	....
2	Agriculture 7 (poultry raising)	.....	.....	....

Examinations.

NOTES.

English.—Grammar and the history of literature cannot be substituted for the regular English requirements for the academic diploma but may be taken as electives. Students may take either the separate examinations in first year English, second year English and third year English, or they may take at the end of the third year the three years English paper, which will cover the first three years' work outlined in the syllabus and entitle those passing it to 10 counts.

The paper in three years English is the only English paper that gives credit for more than one year's work.

Latin and Greek.—Students may omit the examination in first year Latin and in first year Greek and receive full credit for two years' work on passing the second year examination in each case.

No examination in elementary Latin composition or in elementary Greek composition will be given subsequent to the January, 1911, examination.

Examinations in Latin grammar, Latin composition, Latin prose at sight, Latin verse at sight, Greek grammar, Greek composition, Greek prose at sight and Greek verse at sight will continue to be given for the benefit of students who are to enter colleges where these subjects are required, but after January, 1911, no counts will be given for passing these examinations.

However, students who have already passed Cæsar may obtain credit for two years of Latin by passing Latin composition and Latin grammar. In like manner, students who have credit for two years of Latin and have already passed Cicero may complete the requirement for Latin 3 by passing Latin prose at sight; students who have credit for three years of Latin and have already passed Virgil may complete the requirement for Latin 4 by passing Latin verse at sight.

Modern Languages.—Students in French, German, Spanish and Italian may omit the first year examination and receive 10 counts by passing the second year examination in each case. In like manner, the third year examination will cover three

years and entitle to 15 counts; the fourth year examination, four years and entitle to 20 counts.

Mathematics.—Students who pass intermediate algebra will be entitled to 7 counts in algebra whether they have passed elementary algebra or not. Likewise, students who pass advanced algebra will be entitled to 10 counts in algebra whether they have passed elementary algebra and intermediate algebra or not. In the same manner, advanced arithmetic will include arithmetic.

Science.—High schools that are not prepared to teach the course in biology may conduct a half-year course in *either* elementary botany *or* elementary zoölogy *and* a half-year course in physiology and hygiene.

No extra counts will be given for elementary botany, elementary zoölogy or physiology and hygiene to a student taking the regular course in biology.

Advanced botany and advanced zoölogy will include elementary botany and elementary zoölogy, *provided that the statement of time of study shows that the full time for both subjects has been given;* otherwise advanced botany and advanced zoölogy will entitle to only 5 counts each.

Physical geography will include geography.

Laboratory Work.—Credit for approved laboratory work will be allowed in all the sciences on the submitting of a properly certified notebook index, provided the work has been done in high school grades, and provided, further, that the principal has not been notified in advance of the examination that the work has been found unsatisfactory by the inspector. No credit can be allowed for laboratory work in high school subjects done by students in the grades below the high school or in the special examinations given by the department in Albany, Buffalo, New York and Syracuse, or in the August examinations held by school commissioners.

While it is expected that all students in the sciences will do laboratory work, any student may on examination answer the full number of questions required, making no claim for such work.

The notebook should be written in the first person singular and should give a concise, accurate record of what the student

has done, what he has observed, what conclusions he has drawn from the facts observed.

Illustrations (drawings) of the apparatus used or of the objects studied should be a feature of every such notebook. Such drawings should be made by the student from the object. Copies of drawings in the text-book or of drawings made by the teacher should not be accepted unless marked "copy."

Beginning with June, 1911, no answer paper in science in connection with which a claim for laboratory work is made will be accepted unless the answer paper receives at least 48 credits out of a possible 80.

History.—For particulars, *see* Syllabus.

Commercial Subjects.—Advanced bookkeeping and office practice will include elementary bookkeeping and business practice.

Shorthand 2 will include Shorthand 1.

Drawing.—For particulars, *see* Syllabus.

Shopwork, etc.—Written examinations will not be given in home economics, shopwork and agriculture, but credit will be allowed at the rate of 1 count for two hours' work per week for a school year on the certificate of the principal after the course has been approved in each case by the department.

DIPLOMAS AND CERTIFICATES.

Four classes of credentials are issued as a result of Regents examinations, for which the requirements are as follows:

I. ACADEMIC CREDENTIALS, issued on examination only.

1. *Preliminary certificate*, indicating the completion of the preacademic course and fitness for admission to the high school. Subjects required: reading, writing, spelling, geography, arithmetic, elementary English, elementary United States history with civics.

2. *Academic diploma*, indicating the completion of a four year high school course. Subjects required: All the preliminaries and 72 academic counts, of which at least 13 must be in English, 8 in history and 10 each in science and mathematics.

* 3. *Academic diploma for high school subjects only.*—Issued only when claimed by the principal and upon the same basis as the academic diploma except that the preliminaries are not required.

* Not issued as a result of the examinations held by the department at Albany, Buffalo, New York and Syracuse.

The academic diploma and the academic diploma for high school subjects only will be issued as *classical diplomas* if they include English 13 counts, Latin 20 counts, a second foreign language 15 counts, history 5 counts, science 5 counts, mathematics 10 counts, and meet the other requirements.

4. *Academic diploma in commercial subjects.*—Issued to candidates who meet the regular requirements for an academic diploma in English, science, mathematics and history and pass department examinations with a grade of not less than 75 per cent. in the following subjects: Advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial geography, commercial English and correspondence, and business writing.

In computing counts for the academic diploma in commercial subjects, commercial English and correspondence may be counted as English; commercial arithmetic and advanced bookkeeping and office practice as mathematics, and history of commerce as history.

* 5. *College entrance diploma.*—This diploma, which is in substantial agreement with the entrance requirements of all the colleges of the State, is designed to guide students preparing for college and to facilitate their admission. It will be issued only to such students in the schools as pass satisfactory examinations after giving to the study of each subject the amount of time required by the Regents rules. The grades of this credential will be differentiated in accord with those prescribed for the academic diploma. On its face will be indicated the subjects studied and the ratings obtained in examinations.

REQUIREMENTS FOR A COLLEGE ENTRANCE DIPLOMA.

Arts Department.	Counts.
English	13
Algebra	7
Plane geometry	5
a Latin	20
b Second foreign language (2 years)	10
History	5
Electives	10
	70

* Not issued as a result of the examinations held by the department at Albany, Buffalo, New York and Syracuse.

a Fifteen counts in Latin and 5 counts in a third foreign language will be accepted instead of 20 counts in Latin.

b Greek, German or French.

Science Department.	Counts.
English	13
Algebra	7
Plane geometry	5
a First foreign language (2 years)	10
Second foreign language (2 years)	10
Physics	5
History	5
Electives	15
	70

Possible Electives.	Counts.
First foreign language (3d year)	5
Second foreign language (3d year)	5
Third foreign language (2 years)	10
Physics	5
Chemistry	5
Physical geography	5
Biology	5
Advanced botany	5
Advanced zoölogy	5
Advanced algebra	3
Solid geometry / Trigonometry	5
History	3 or 5
Drawing	6

6. *Music diploma.*—A diploma in music based upon the four year course of study adopted by the Regents will be given for the following counts:

	Counts.
Musical instruction (4 years)	20
Musical practice (credit allowed on certificate of principal. Two hours' practice a day for a school year entitles to 1 count)	15
History (two 3 hour courses)	6
English (4 years)	13
A foreign language (2 years)	10
Electives	8
	72

Counts for music practice will be given only to students of accredited academic schools and for practice in such schools.

a Latin, German or French.

The electives must conform to the admission requirements of the college which the student intends to enter.

This course in music is also recognized in the subjects necessary for the academic diploma as follows: A student who meets the specified counts for an academic diploma may offer music for the 31 elective counts or any part thereof.

7. *Advanced diploma.*—This diploma provides for all academic courses longer than the regular course of four years. It is issued only to those who have earned the regular academic diploma and 18, 36 or 54, etc., counts in addition.

All of the above mentioned diplomas will be issued in three grades as follows; A

1. A diploma based upon a minimum passing mark of 60 per cent. in each subject, except that in the case of the academic diploma in commercial subjects a standing of 75 per cent. must be obtained in certain subjects.

2. A diploma *with credit* will be issued if 40 of the required 72 counts are secured with a standing of 75 per cent. or more. B

3. A diploma *with honor* will be issued if 40 of the required 72 counts are secured with a standing of 90 per cent. or more. B

II. Qualifying Certificates give evidence that the holder has such academic education as is required by law for admission to the study of the various professions and for admission to certain professional and technical schools and to the examination for certified public accountants. These certificates are issued only for the purposes specified.

A dental student certificate, a law student certificate, a medical student certificate, a veterinary student certificate or a qualifying certificate for admission to the C. P. A. examination may be secured in any one of the following ways:

1. By furnishing evidence of the completion of the freshman year in a registered course of any college.

2. By furnishing evidence of the satisfactory completion of a four year course in an approved high school (evidence of such work should be submitted on blanks furnished by the department). C

A Provided in amendment to Regents rules, September 22, 1910.

B Advanced diplomas will be issued in like manner if five-ninths of the counts required are secured with the same minimum per cents.

C Applicants for qualifying certificates presenting credentials from other than English-speaking countries must pass a special examination in English.

3. By passing the Regents examinations required for an academic diploma.

4. By passing Regents examinations aggregating 60 counts at not less than 75 per cent. in each subject.

5. By evidence of one or more years of high school work (each year of such work being equivalent to 15 counts) supplemented by Regents examinations at 75% in each subject sufficient to make a total of 60 counts.

A dental student certificate, a law student certificate or a medical student certificate may also be secured by passing Regents examinations at 75 per cent. in each subject in the specified lists of subjects given below.

If this method is taken, no substitutions will be allowed:

Subject	Law	Medicine	Dentistry
English, 3 years	10	10	10
Mathematics, 2 years (algebra and geometry)	10	10	10
Latin, 2 years	10	10	10
Science, 1 year (physics)	5	5	5
Science, 1 year (chemistry)	0	5	5
History, 1 year (American history with civics)	5	5	0
1 year (history of Great Britain and Ireland, economics)	5	0	0
Other subjects, 1 year (drawing and manual training)	0	0	5
Total	45	45	45

Law students who filed the certificate of clerkship with the clerk of the Court of Appeals or who began the study of law in a registered law school prior to July 1, 1907, may obtain the law student certificate by passing Regents examinations at 75 per cent. in any subjects aggregating 45 counts, or by passing Regents examinations at 75 per cent. in the following set subjects:

English first year.
Latin first year.
Elementary algebra.
Plane geometry.
American history with civics.
History of Great Britain and Ireland (3 hour course).
Economics.
Arithmetic.

Law students who filed the certificate of clerkship or who began the study of law in a registered law school subsequent to July 1, 1907, and prior to June 1, 1908, may obtain the law student certificate by passing Regents examinations at 75 per cent. in any subjects aggregating 60 counts, or in the set subjects mentioned in the preceding paragraph, except that second year English must be substituted for first year English.

All law students who filed certificates of clerkship or who began the study of law in a registered law school prior to June 1, 1908, must complete the requirements for the law student certificate not later than the end of the first year of the study of law. Subsequent to June 1, 1908, the law student certificate must be earned before beginning the study of law.

An optometry student certificate may be secured in either of the following ways:

1. By submitting evidence of the satisfactory completion of two years of approved high school work.

2. By passing at 75 per cent. in each subject Regents examinations aggregating 30 counts.

A pharmacy student certificate or a nurse student certificate may be secured in one of the following ways:

1. By submitting evidence of the satisfactory completion of one year of approved high school work.

2. By passing at 75 per cent. in each subject Regents examinations aggregating 15 counts.

III. Commercial Credentials.—The State business diploma and the State stenographer's diploma have been discontinued.

1. *State commercial certificate.*—This credential will be granted to those who pass the department examinations (at not less than 75 per cent.) in advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial English and correspondence, and business writing, providing the time requirement in each subject has been substantially met either in a high school or registered commercial school.

2. *State shorthand certificate.*—This credential will be granted to pupils who pass the department examinations (at not less than 75 per cent.) in shorthand 2, typewriting, business writ-

ing, and commercial English and correspondence, providing the time requirement in each subject has been substantially met either in a high school or registered commercial school.

IV. TEACHERS' CERTIFICATES.

1. TEACHERS' ELEMENTARY CERTIFICATE.

Term.—Certificates of this grade shall be issued for a term of two years and shall be limited to a particular school not maintaining an academic department.

Number of certificates.—Only one certificate of this grade shall be granted to the same person, but it may be extended one year for each eight academic counts completed while it is in force.

Experience.—None is required.

Education requirements.—Candidates shall be required to pass an examination in elementary United States history and civics, arithmetic, geography, oral reading, spelling, penmanship, drawing (elementary representation *or* mechanical), physiology and hygiene and first year English. Papers in these subjects except oral reading and penmanship must be forwarded to the department for rating.

Standing required.—Candidates for certificates of this grade must attain a standing of 75 per cent. in each subject.

Number of trials allowed.—Candidates for a certificate of this grade will be permitted to combine the standings earned in four consecutive examinations, but no one will be permitted to complete the work for this certificate until he shall have passed his seventeenth birthday.

Age.—The certificate cannot be issued until the candidate becomes eighteen years old.

Date of certificate.—This certificate will be issued only as a result of examinations taken in November, 1904, and thereafter. A candidate may take the examination at any appointed time or place, but a certificate shall be issued only after the candidate shall have made an engagement to teach, approved by the school commissioner.

2. ACADEMIC CERTIFICATE.

Term.—Certificates of this grade shall be issued for a term of two years and shall be limited to a particular school approved by the school commissioner which does not maintain an academic department.

Number of certificates.—But one certificate of this grade shall be granted to the same person.

Extension.—An academic certificate may be extended one year for each 18 credits earned while it is in force in examinations for State certificates, but not in Regents examinations.

Experience.—None is required.

Educational requirements.—A candidate must have completed a four year high school course and must have earned a Regents academic diploma. This certificate shall not be issued on the basis of examinations alone, as it is provided only for those who have regularly pursued a full course in the high schools and academies of the State. The examinations can be taken only in January and June and as they are reached in the course of study pursued by the candidate.

OTHER TEACHERS' CERTIFICATES.

For full information concerning teachers' certificates, *see* Handbook 7.

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6, Vivace, E minor.
7, Allegro, C minor.
8, Molto Moderato, D major.
9, Molto Moderato, E minor.
10, Moderato, F major.
11, Allegro, F major.
12, Allegretto, G minor.

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6 Bourrée from Second Violin Sonata, G minor.
7 Gavotte from Fifth French Suite, G.
8 Gavotte from Sixth English Suite, D minor.
9 Gavotte from Third English Suite, E minor.
10 Gavotte from Sixth Violoncello Suite, D.
11 Gigue from First Partita, B flat.
12 Intrata from Fifth Violoncello Suite, G minor.
13 Menuet from First Partita, B flat.
14 Menuet from Third French Suite, B minor.
15 Menuet from First Violoncello Suite, D.
16 Passepied from Fifth English Suite, E minor.
17 Preludium from First Partita, B flat.
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7.	Sincero, D	Prelude, C.
8.	David, F.	Melody, C.
9.	Benoist, A.	Romance, G.
10.	Mattioli, P. A.	Communion, G.
11.	Moszkowski, M.	Melody, F.
12.	Hauser, M.	Berceuse, G
13.	Bossi, M. E.	Prayer, C.
14.	Wrangell, B.	Arabesque, F.
15.	Maas, L.	Prayer, G.
16.	Deshayes, H.	Pastorale, G.
17.	Franz, R.	Ave Maria, F.
18.	Mendelssohn, F.	Spring Song, G
19.	Campbell, J. E.	Prelude, G.
20.	Offenbach, J	Prelude, C.
21.	Beaumont, P.	Melody, F.
22.	Mendelssohn, F.	Nocturne, F.
23.	Schumann, R.	Offertory, G.
24.	Chopin, F.	Funeral March, A min.
25.	Händel, G. F.	Largo, G.
26.	Mendelssohn, F.	Andante, C.

* Prescribed for Demonstrative Examinations of the American College of Musicians.
† Prescribed for Regents Examinations.

27. Thomé, F.....Melody, C.....
28. Bendel, F.....Andante, G.....
29. Mendelssohn, F.....Adagio, F.....
30. Mendelssohn, F.....Andante, C.....
31. Händel, G. F.....Andante, F.....
32. Händel, G. F.....Dead March, "Saul," C.....
33. Hill, W.....March, G.....
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The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

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24 Harvest Song
26 Moderato con Espressione

Schumann, R.....Op. 15, No. 7, "Träumerei," and Op. 68, No. 19, "Romanze."

Seeboeck, W. C. E..The Dream Fairy.

Spindler, F.....Op. 44, May Bells. 12 Songs Without Words.

No. 6 Di buon Umore
7 Giocosamente
8 Tenore
9 Cordiale
No. 10 Dolce
11 Dolente
12 Religioso

Spindler, F.....Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D..Prayer of the King's Daughter, from "Pianists' First and Second Year."

Tschaikowsky, P.....German Song, from "Pianists' First and Second Year.

Tschaikowsky, P.....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

Von Wilm, N.....Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Westerhout, N.....Rondo d'Amour.

Wolff, B.....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B.....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Atherton, F. P.....Op. 198, Adoration.

Bach, J. S.....All of previous year.

Bach, J. S.....Twelve Little Preludes.

No. 3	Vivace, D minor	No. 7	Allegro, C minor
4	Moderato, D	8	Molto Moderato, D
5	Moderato, E	11	Allegro, F
6	Vivace, E minor	12	Allegretto, G minor

Bach, J. S.....Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."

Baumfelder, F.....Op. 270, Kinderscenen.

No. 1.	Sandman Knocks.	No. 5.	Young Officer.
2.	The Stork Has Come.	7.	Setting Sun.
3.	Old Ruin.	8.	Grandma's Tale.
4.	Vintage.		

Beethoven, L.....Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.

Beethoven, L.....Album-Leaf, "Für Elise."

Beethoven, L.....Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C.....Op. 9, May Party Dance.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 22. Barcarolle. No. 24. Swallow.
No. 25. Chevaleresque.

Clementi, M.....Op. 36, Six Sonatinas.

No. 3 in C, Spiritoso, Un poco adagio, Allegro.
4 in F, Allegro con Spirito, Andante, Rondo.
5 in G, Presto, Air Suisse, Rondo.
6 in D, Allegro con Spirito, Rondo.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 10.	Rococo.	No. 17.	Vers Le Nord.
11.	Le Chant D'Jngeborg.	18.	La Procession des Aïeux.
12.	Le Lendemain.	19.	Le Sentier.
13.	Cheveux Blancs.	20.	Pauvre Enfant.
14.	La Vieille Amie.	21.	Pourquoi.
15.	Au Pis Aller.	25.	Enfin.
16.	Sans Intention.	26.	Le Jour de l'an.

Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book III.

No. 1.	Spring Song.	No. 4.	Melody.
2.	Bohemian Dance.	5.	Barcarolle.
3.	Ballet Dance.	6.	Romance.

Eighty-two Hymn Tunes in various meters.

Engelmann, H.....Op. 600, Melody of Love (4 hands).

Gade, N.....Op. 36, Christmas Pieces.

No. 2.	Christmas Song.	No. 5.	Dance of Little Girls.
4.	Boys' Merry-Go-Round.	6.	Good Night.

Giese, T.....Op. 293, Six Melodious Pieces.

No. 1. Tarantelle.
2. Children's Feast.
3. Grandmother's Song.
No. 4. The Two Fisher-boys.
5. Gavotte.
6. Funeral March.

Goldner, W.....Gavotte Mignonne.

Grieg, E.....Op. 12, Lyrical Pieces.

No. 1. Arietta.
2. Waltz.
No. 3. Watchman's Song.
8. Patriotic Song.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 8. Merry Company.
10. The Bold Rider.
11. The Doll's Dance.
12. Under the Linden.
13. The Sick Little Brother.
No. 15. The Snow Man.
17. The Ring Dance.
18. Sorrowful Hour.
20. The Gentle Child and the Noisy Child.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 19. A Water Party.
24. Menuetto.
25. Scherzo.
26. Impromptu.
27. A Request.
28. Onward!
No. 29. The Hunt.
30. Song Without Words.
32. A Loss.
33. Youthful Courage.
34. Hymn.
35. Good Night.

Handel, G. F .....Fugue No. 2, from "Six Fugues."

Heins, C.....Op. 194, Dance of the Sylphs.

Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A.....Op. 17, No. 3, Children's Dance.

Kuhlau, F.....Op. 20, No. 1, Sonatina in C.

Kullak, T.....Op. 81, Scenes from Childhood.

No. 6. The Race.
7. The Angel in the Dream.
8. The Nightingale.
No. 9. Spinning Song.
10. The Ghost in the Chimney.
11. The Little Hunters.
12. The Little Rope Dancers.

Lichner, H.....Twelve Characteristic Pieces.

No. 4. After School.
5. To the Playground.
6. Solitude.
7. Elegy.
No. 8. Scherzo.
9. Polonaise.
10. Rondo.
11. Italian Romance.
12. Aria.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.

No. 6. The Cuckoo.
7. The Chase.
8. Lullaby.
No. 9. A Dance.
10. The Little Soldier.
11. In a Hurry.

Löw, J.....Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A.....Op. 51, Woodland Sketches.

No. 1. To a Wild Rose.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.

No. 1. Allegro Non Troppo, G
2. Andante Sostenuto, E flat.
No. 3. Allegretto, G
4. Andante con Moto, D

Mendelssohn, F.....Songs Without Words.

No. 2. Regret.
6. Venetian Gondellied.
12. Venetian Gondellied.
16. Hope.
22. Sadness of Soul.
28. Morning Song.
No. 35. Shepherd's Complaint.
37. Revery.
41. The Return.
44. Forsaken.
48. The Joyous Peasant.
49. Gondoline.

Mendelssohn, F.....Wandering, from "Pianists' First and Second Year."

New York Point Hymn-Tune Book.

Ravina, H .....Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H .....Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Richmond, B.....Dance of the Honey Bees, B flat.

Rubinstein, A.....Aubade (Morning Serenade), E flat.

Schehlmann, L.....From Fairy Land.

Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

Schmoll, A .....Op. 50, No. 24, Cymbals and Castanets, from "Pianists' First and Second Year."

Schubert, F.....Op. 94, Moments Musicals, No. 3.

Schumann, R.....Op. 68, Album for the Young.

No. 11. Siciliano.
14. A Little Study.
15. Spring Song.
17. Little Morning Wanderer.
No. 28. Remembrance, Nov. 4, 1847.
38. Winter Time, No. 1.
41. Northern Song.
42. Figurated Choral.
43. New Year's Song.

Schytte, L.....Op. 79, Twelve Miniaturen.

No. 1. Norwegischer Bauerntanz.
No. 2. Ein Traum.

Smith, S. .....“Dorothy,” An Old English Dance.

Sousa, J. P .....Liberty Bell March.

Suppé, F .....Marche du Diable (4 hands).

Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S.....All of previous years.

Bach, J. S.....Fifteen Two-part Inventions.

No. 1. Allegro, C.
4. Allegro, D minor.
6. Allegretto, E.
No. 13. Allegretto Tranquillo, A minor.
14. Moderato, B flat.
15. Allegro non troppo, B minor.

Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.

No. 1. Aria, from Fourth Partita, D.
2. Aria, from Pentecost Cantata, F.
4. Bourrée, from Third Violoncello Suite, G.
5. Bourrée, from Trumpet Suite, D.
6. Bourrée, from Second Violin Sonata, G minor.
10. Gavotte, from Sixth Violoncello Suite, D.
11. Gigue, from First Partita, B flat.
12. Intrata, from Fifth Violoncello Suite, G minor.
13. Menuet, from First Partita, B flat.
14. Menuet, from Third French Suite, B minor.
15. Menuet, from First Violoncello Suite, D.
19. Rondo-Gavotte, from Sixth Violin Sonata, E.
20. Sarabande, from Fifth English Suite, E minor.
21. Sarabande, from First French Suite, D minor.

Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)
Bach, J. S.....Preambulum. (Kullak Edition.)
Bach, J. S.....Bourrée in G major, from Fourth Violoncello Sonata.
Beaumont, P.....Berceuse, "Slumber Sweetly."
Beaumont, P.....Con Amore. Mélodie.
Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.
Beethoven, L.....Op. 33, Seven Bagatelles.

No. 1. Andante grazioso, quasi Allegretto, E flat.
2. Scherzo, Allegro, C
No. 4. Andante, A
6. Allegretto quasi Andante, D

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 20. Tarantelle.
21. Harmony of the Angels.
No. 23. Return.

Czerny, C.....Op. 261, One Hundred and One Preparatory Lessons.
Due, F .....Bric-à-Brac, Album Musical, Book III.

No. 9. La Noce.
No. 22. La Bagatelle.

Dvořàk, A.....Op. 101, No. 7, Humoreske.
Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book IV.

No. 1. Water Nymph.
2. Elegy.
3. Méditation.
No. 4. Valse Melancholique.
5. May Dance.

Engelmann, H .....Op. 523, Diamond Medal March and Two-Step.
Eugene, M. C.....Cupid's Garden, Intermezzo.
Geibel, A.....Gavotte Allemande.
Goerdeler, R.....Electric Flash Galop (4 hands).
Grieg, E.....Op. 12, Lyrical Pieces.

No. 4. Elfin Dance.
5. Folk Song.
No. 6. Norwegian Melody.
7. Album-Leaf.

Handel, G. F.....Fugue No. 3, from "Six Fugues."
Handel, G. F.....Fugue No. 4, from "Six Fugues."
Handel, G. F.....Largo, G. Arr. by Wm. Mason.
Hewitt, H. D.....With Wind and Tide March (4 hands).

Hiller, F.....Op. 56, Rhythmical Studies, Book I.
No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.

Jensen, A.....Op. 17, Scenes of Travel.
No. 1. Greeting at Morn. No. 4. The Wayside Cross.
3. The Mill.

Kuhlau, F. E.....Op. 55, No. 2, Sonatina in G.

Kuhlau, F. E.....Op. 55, No. 3, Sonatina in C.

Lieurance, T.....Valse Impromptu, A flat.

Loeschhorn, A.....Op. 96, Aus der Kinderwelt.
No. 12. Good Night.

MacClymont, W. E....Op. 11, No. 1, Sunflower Dance.

MacDowell, E. A.....Op. 51, Woodland Sketches.
No. 5. From an Indian Lodge. No. 8. A Deserted Farm.

Marks, E. F.....Op. 27, Petite Valse de Ballet.

Mendelssohn, F.....Op. 16, No. 1, Fantasie or Caprice, A minor and A major.

Mendelssohn, F.....Op. 72, Six Christmas Pieces.
No. 5. Allegro Assai, G minor No. 6. Vivace, F

Mendelssohn, F.....Songs Without Words.
No. 1. Sweet Souvenir. No. 31. Meditation.
7. Contemplation. 33. Song of the Pilgrim.
13. Evening Star. 40. Elegie.
18. Duetto. 42. Song of the Traveler.
19. On the Seashore. 43. Belief.
25. May Breezes. 46. Retrospection.
27. Funeral March.

Moszkowski, M.....Op. 18, No. 1, Melody in F.

Mozart, W. A.....Sonata in C, No. 1, Schirmer Library Edition.

New York Point Hymn-Tune Book.

Paderewski, I. J.....Op. 8, No. 3, Melody in B.

Poldini, E.....Waltzing Doll (Poupeé Valsante).

Raff, J.....Op. 75, No. 1, Fleurette, G.

Sapellnikoff, W.....Op. 2, Petite Mazurka.

Schubert, F.....Scherzo, B flat.

Schumann, R.....Op. 68, Album for the Young.
No. 12. Knight Rupert. No. 31. War Song.
13. May Song. 32. Sheherazade.
21. Lento con espressione. 33. Vintage Time.
22. Roundelay. 34. Theme.
23. Cavalry-piece. 35. Mignon.
25. Echoes from the Theater. 36. Italian Sailors' Song.
27. Canon. 37. Sailor's Song.
29. Strange Man. 39. Winter Time, No. 2.
30. Lento assai. 40. Little Fugue.

Schytte, L.....Op. 79, Twelve Miniaturen.
No. 3. Am Fasching. No. 7. Maerschen.
4. Der Troubadour.

Schytte, L.....Op. 23, No. 7, Slumber Song (Berceuse), G.

Waddington, E.....Op. 34, No. 1, The Witches' Patrol.

Wait, Wm. B.....Normal Course of Pianoforte Technic.

Zitterbart, F.....Romance, B flat.

FIFTH YEAR.

Bach, J. S. ..... All of previous years.
Bach, J. S. .... Fifteen Two-part Inventions.
No. 2. Allegro Moderato, C minor.
3. Vivace, D.
5. Allegro Moderato, E flat.
7. Allegro, E minor.
8. Vivace, F.
No. 9. Con Spirito, F minor.
10. Presto, G.
11. Allegro Moderato, G minor.
12. Allegro Giocoso, A.
Bach, J. S. .... Allemande, from G major suite, Kullak Edition.
Bach, J. S. .... Courante, from G major suite, Kullak Edition.
Bach, J. S. .... Bourrée, from G major suite, Kullak Edition.
Bach, J. S. .... Album of Twenty-one Pieces, Schirmer Library Edition.
No. 3. Bourrée, from Second English Suite, A minor.
7. Gavotte, from Fifth French Suite, G.
8. Gavotte, from Sixth English Suite, D minor.
9. Gavotte, from Third English Suite, E minor.
Bach, J. S. .... Prelude and Fugue, No. 3, from the Well-Tempered Clavichord.
Beethoven, L. ..... Op. 14, No. 2, Sonata, G.
Beethoven, L. ..... Op. 33, Seven Bagatelles.
No. 5. Allegro ma non troppo, C.
No. 7. Presto, A flat.
Bohm, C. ..... Op. 213, Charge of the Uhlans, Grand Galop, Militaire (4 hands).
Bohm, C. ..... Op. 303, Fanfare, Rondo Militaire (4 hands).
Chaminade, C. .... Album of Seventeen Pieces, Vol. I.
No. 8. Pièce Romantique ..... Op. 9.. No. 1.
Chopin, F. ..... Op. 69, No. 1, Valse, No. 9, A flat (Posthumous).
Chopin, F. ..... Op. 9, No. 2, Nocturne, No. 2, E flat.
Chopin, F. ..... Op. 28, No. 3, Prelude, No. 3, G.
Chopin, F. ..... Op. 28, No. 15, Prelude, No. 15, D flat.
Chopin, F. ..... Op. 7, No. 3, Mazurka, No. 7, F minor.
Cramer, J. B. ..... Fifty Selected Studies (Von Bülow).
No. 1 in C, Allegro.
Engelmann, H. .... Concert Polonaise (4 hands).
Gaide, P. ..... Op. 36, Dance of the Gnomes.
Grieg, E. ..... Op. 46, First Peer Gynt Suite.
No. 2. Death of Ase.
Grieg, E. ..... Op. 43, Lyrical Pieces.
No. 3. At Home.
Handel, G. F ..... Fugue No. 5, from "Six Fugues."
Handel, G. F ..... Fugue No. 6, from "Six Fugues."
Heller, S ..... Op. 85, No. 2, Tarantelle.
Heller, S ..... Op. 138, No. 9, Curious Story.
Hiller, F ..... Op. 56, Rhythmical Studies, Book I.
No. 2. Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time.
3. Andante grave, $\frac{5}{4}$ time.
5. Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time.
Jensen, A. ..... Op. 17, Scenes of Travel.
No. 2. Joyous Rambling.
5. Distant View.
No. 6. Village Festival.

MacDowell, E. A..Op. 51, Woodland Sketches.
No. 3. At An Old Trysting Place. No. 10. Told at Sunset.
Mason, Wm.....Op. 16, Danse Rustique, E flat.
Mendelssohn, F.....Songs Without Words.
No. 5. Restlessness. No. 29. Venetian Gondellied.
14. Lost Happiness. 36. Serenade.
20. Fleeting Clouds. 38. Adieu.
23. Song of Triumph. 45. Tarantella.
47. The Moaning Wind.
Merkel, G.....Op. 65, Hunting Scene.
Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands).
Mozart, W. A.....Sonata in F, No. 4, Schirmer Library Edition.
Nevin, E.....Op. 13, Water Scenes.
No. 2. Ophelia No. 4. Narcissus.
Nevin, E.....Op. 25, A Day in Venice.
No. 1. Dawn. No. 3. Venetian Love Song.
2. Gondoliers. 4. Good Night.
Nevin, E.....La Guitare (Pierrot et Pierrette).
Paderewski, I. J.....Op. 14, No. 1, Minuet in G.
Sapellnikoff, W.....Op. 4, No. 2, Gavotte.
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
Schumann, R.....Op. 23, No. 4, Nocturne (Nachtslück), F.
Schytte, L.....Op. 79, Twelve Miniaturen.
No. 5. Elfenspiel. No. 9. Abenddämmerung
6. Der Flötenspieler. 10. Was die Quelle Singt.
8. Valse Mignonne. 11. Aus Alter Zeit.
12. Soldatenmarsch.
Spindler, F.....Op. 17, Drawing Room Flower.
Spindler, F.....Op. 140, Charge of the Hussars, D flat.
Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

SIXTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 16. Passepied from Fifth English Suite, E minor.
No. 17. Praeludium from First Partita, B flat.
Bach, J. S.....Prelude in B flat from Well-tempered Clavichord, No. 4, Tausig selected.
Bach, J. S.....Fugue in B flat from Well-tempered Clavichord, No. 4, Tausig selected.
Bach, J. S.....Bourrée in B minor, from Second Violin Sonata.
Bach-Mason.....Gavotte in D, from Sixth Violoncello Sonata.
Beethoven, L.....Op. 2, No. 1, Sonata, F minor.
Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."
Chopin, F.....Op. 37, No. 1, Nocturne, No. 11, G minor.
Chopin, F.....Op. 64, No. 1, Valse, No. 6, D flat.

Chopin, F .....Op. 24, No. 3, Mazurka, No. 16, A flat.
Chopin, F .....Op. 69, No. 2, Valse, No. 10, in B minor.
Clementi, M .....Gradus ad Parnassum.
No. 1, Veloce, C.
2, Veloce, C.
3, Allegro, C.
4, Veloce, G.
No. 14, Vivace, E flat.
20, Presto, F sharp minor.
24, Presto, C.
Cramer, J. B .....Fifty Selected Studies (Von Bülow).
No. 7, Moderato con espressione, F Minor.
No. 8, Allegro Brillante, C.
Grieg, E .....Op. 43, Lyrical Pieces.
No. 2. Solitary Wanderer.
Haberbier, E .....A Spring Flower, Fruehlingserwachen.
Handel, G. F .....“Harmonious Blacksmith,” theme with variations.
Hiller, F .....Op. 56, Book I, Rhythmical Studies.
No. 6. Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time.
No. 7. Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time.
No. 8. Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time.
No. 11. Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time.
No. 12. Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time.
Holst, E .....Revel of the Witches (4 hands).
Holst, E .....On to the Battle, Marche Triomphale (4 hands).
Horvath, G .....Op. 84, No. 2, Waving Scarves.
Ketterer, E .....Op. 266, Saltarelle.
Kontski, A. de .....Op. 271, Polonaise.
Liadow, A .....Op. 32, Valse Badinage (The Musical Snuff-box).
Liebling, E .....Op. 33, Spring Song.
Lysberg, C. B .....Op. 51, La Baladine.
MacDowell, E. A .....Op. 51, Woodland Sketches.
No. 4. In Autumn.
No. 7. From Uncle Remus.
9. By a Meadow Brook.
Martin, G. D .....La Ballerina.
Mendelssohn, F .....Songs Without Words.
No. 3. Hunting Song.
8. Without Repose.
10. Estray.
11. The Brook.
15. The Poet’s Harp.
No. 26. The Departure.
30. Spring Song.
32. Lost Illusions.
39. Delirium.
Mendelssohn, F .....Op. 16, No. 2, Scherzo, E minor.
Merkel, G .....Op. 92, Tarantelle.
Mills, S. B .....Op. 31, Gavotte.
Moszkowski, M .....Op. 15, No. 1, Serenata.
Moszkowski, M .....In Tempo di Minuetto.
Moszkowski, M .....Op. 18, No. 2, Scherzino in F.
Nevin, E .....Op. 13, Water Scenes.
No. 3. Water Nymph.
Offenbach, J .....Barcarolle, D, from the Opera, Tales of Hoffmann.
Ravina, H .....Op. 14, No. 1, Étude de Style.
Rubinstein, A .....Op. 44, No. 1, Romance in E flat.
Scarlatti, D .....Pastorale, E minor.

Scharwenka, X.....Op. 3, No. 1, Polish Dance.
Schubert, F..... ....Op. 142, No. 2, Impromptu Allegretto, A flat.
Schubert-Schultz .....Minuet in D, from Quartet, No. 8.
Schumann, R .....Op. 28, No. 2, Romance, F sharp.
Schumann, R .....Op. 12, No. 3, "Warum?"
Wait, Wm. B .....Normal Course of Pianoforte Technic.

SEVENTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Gigue from the G major suite, Kullak Edition.
Bach, J. S.....Fugue from the Toccata in E minor, Kullak Edition.
Bach, J. S.....Prelude in D, from Well-tempered Clavichord, No. 3, Tausig selected.
Bach, J. S.....Fugue in D, from Well-tempered Clavichord, No. 3, Tausig selected.
Bach, J. S.....Prelude in D minor, from Well-tempered Clavichord, No. 7, Tausig selected.
Bach, J. S .....Fugue in D minor, from Well-tempered Clavichord, No. 7, Tausig selected.
Bach, J. S .....Album of Twenty-one Pieces, Schirmer Library Edition.
No. 18. Préambule from Sixth Violin Sonata, E.
Beethoven, L.....Op. 13, Sonata Pathétique, C minor.
Chaminade, C.....Album of Seventeen Pieces, Vol. I, No. 1, Sérénade, Op. 29.
Chopin, F.....Op. 10, No. 1, Etude No. 1, C.
Chopin, F.....Op. 40, No. 1, Polonaise, A major.
Chopin, F.....Op. 50, No. 1, Mazurka No. 30, G major.
Chopin, F.....Op. 64, No. 2, Valse No. 7, C sharp minor.
Clementi, M.....Gradus ad Parnassum.

No. 6. Allegro molto vivace, D.
7. Vivace non troppo, A.
8. Vivacissimo, F.
11. Allegro, B.
No. 13. Allegrissimo, F.
15. Allegrissimo, G.
25. Molto Allegro, B flat.

Grieg, E.....Op. 43, Lyrical Pieces.
No. 4. Birdling.
No. 5. Love-poem.
Grieg, E.....Op. 46, First Peer Gynt Suite.
No. 3. Anitra's Dance.
No. 4. In the Hall of the Mountain King.
Godard, B..... Op. 54, No. 2, Mazurka in B flat.
Hiller, F..... .....Op. 56, Book I, Rhythmical Studies.

No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{12}{8}$ and $\frac{9}{8}$ time.
13. Allegro Energico, in $\frac{5}{4}$ and $\frac{4}{4}$ time.

Horvath, G..... ....Op. 43, Book I, Melodic Octave Studies.

No. 1. Veloce, G.
2. Moderato, C.
3. Allegretto, D.
No. 4. Allegro, E minor.
5. Moderato, A flat.
6. Allegretto, F sharp.

Karganoff, G..... ...Op. 27, By the Brookside.
Litolff, H.....Spinning Song, A flat.

MacDowell E. A .....Op. 51, Woodland Sketches.
No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
Mendelssohn, F.....Songs Without Words.
No. 17. Passion. No. 21. Agitation.
24. The Flight.
Mozart, W. A.... ....Sonata in F, No. 6, Schirmer Library Edition.
Nevin, E.....Op. 13, Water Scenes.
No. 1. Dragon Fly. No. 5. Barcarolle.
Raff, J.... ....Op. 75, No. 2, Fabliau (Fable).
Rubinstein, A.....Op. 82, No. 7, Polka Bohème, G.
Schumann, R..... ....Op. 21, No. 1, Novelette, F.
Schumann, G .....Op. 11, Tarantelle.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

EIGHTH YEAR.

Bach, J. S .....All of previous years.
Bach, J. S .....Prelude in C minor from Well-tempered Clavichord, No. 2, Tausig selected.
Bach, J. S.....Fugue in C minor from Well-tempered Clavichord, No. 2, Tausig selected.
Beethoven, L.....Op. 26, Sonata, A flat.
Brahms, J.....Hungarian Dances, No. 2, Allegro non assai, D minor.
Chaminade, C ....Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.
Chopin, F..... Op. 29, No. 1, Impromptu, A flat.
Chopin, F.....Op. 37, No. 2, Nocturne No. 12, G major.
Chopin, F .....Op. 10, No. 5, Étude No. 1, G flat.
Chopin, F.....Op. 42, Grande Valse No. 5, A flat.
Chopin, F.... .....Op. 34, No. 1, Valse Brillante No. 2, A flat.
Chopin, F.....Op. 34, No. 3, Valse Brillante No. 4, F major.
Chopin-Liszt ... .Op. 74, No. 2, Polish song, Maiden's Wish.
Clementi, M .....Gradus ad Parnassum.
No. 5, Bizziarria Vivace, C. No. 22, Allegro con fuoco, B.
9, Presto, A minor. 23, Veloce, E minor.
16, Molto Allegro, G. 26, Allegro Vigoroso, F.
19, Presto, A minor. 27, Allegro, E.
Grieg, E .....Op. 43, Lyrical Pieces.
No. 1. Butterfly.
Grieg, E .....Op. 46, First Peer Gynt Suite.
No. 1, Morning-Mood.
Larregla, J.....Coquetuela. Mazurka.
Liszt, F .....Hungarian Rhapsodie, No. 2 (4 hands).
Liszt, F .....Liebesträume (Dreams of Love).
No. 2 in E, Quasi Lento, abbandonandosi.
Lysberg, C. B .....Op. 34, La Fontaine, Idylle.
MacDowell, E. A.....Op. 46, No. 2, Moto Perpetuo, A flat.

Mendelssohn, F. .....Songs Without Words.
No. 34. Spinning Song.
Moschelles, I .....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 1, Allegro Moderato, C.
3, Allegro Brillante (Wind study), G.
4, Sostenuto e con tranquillezza, E.
6, Allegro giocoso, D minor.
Raff, J .....Op. 99, No. 1, Tarantella, A minor.
Rheinberger, J .....Op. 5, No. 1, The Chase, Impromptu.
Schubert, F.....Op. 90, No. 4, Impromptu, Allegretto, A flat.
Schubert, F.....Op. 142, No. 3, Impromptu, Andante con variazione, B flat.
Schubert-Liszt .....La Sérénade, D minor.
Schuett, E.....Op. 16, No. 1, Étude Mignonne.
Schumann, R .....Op. 12, No. 4, Grillen (Whims).
Schumann, R .....Op. 82, No. 7, Bird as a Prophet, from "Forest Scenes."
Wagner, R .....Magic Fire Music from Die Walküre (4 hands).
Wait, Wm. B.....Normal Course of Pianoforte Technic.

NINTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Prelude and Fugue in G, from the Well-tempered Clavichord. No. 10. Tausig selected.
Beethoven, L.....Op. 28, Sonata Pastorale in D. (In preparation.)
Chaminade, C .....Album of Seventeen Pieces, Vol. I.
No. 3. Air de Ballet, Op. 30.
4. Pas des Amphores, Air de Ballet.
5. Callirhoë, Air de Ballet.
6. Lolita, Caprice Espagnol, Op. 54.
Chopin, F .....Op. 38, Ballade No. 2, F major.
Chopin, F.....Op. 47, Ballade No. 3, A flat.
Chopin, F.....Op. 25, No. 9, Étude No. 21, G flat.
Chopin, F.....Op. 66 (Posthumous), Fantasie Impromptu, C sharp minor.
Chopin, F.....Op. 26, No. 1, Polonaise, C sharp minor.
Clementi, M .....Gradus ad Parnassum.
No. 10. Allegretto con espressione, B flat.
12. Allegro con molto brio, C.
17. Vivacissimo, D.
18. Presto non troppo, A.
21. Allegro, F minor.
28. Veloce, E flat.
29. Allegro con spirito, A flat.
Grieg, E.....Op. 43, Lyrical Pieces.
No. 6. To Spring.
Liszt, F.....Liebesträume (Dreams of Love).
No. 3 in A flat, Poco Allegro, con affetto.
MacDowell, E. A.....Op. 17, No. 2, Hexentanz (Witches' Dance).

MacDowell, E. A.....Op. 18, No. 2, Humoresque.
Mendelssohn, F.....Op. 14, Rondo Capriccioso.
Moschelles, I.....Op. 70, Twelve Celebrated Studies, edited by Henselt.
No. 11 in E flat, Allegro maestoso e patetico.
12 in B flat minor, Agitato.
Raff, J.....Op. 157, No. 2, La Fileuse.
Wait, Wm. B.....Normal Course of Pianoforte Technic.

TENTH YEAR.

Bach, J. S.....All of previous years.
Bach, J. S.....Chromatic Fantasie and Fugue, D minor. (Von Bülow Edition.) Schirmer Lib. Ed., Vol. 22.
Bach, J. S.....Prelude and Fugue, A minor. Schirmer Library Edition, Vol. 22.
Beethoven, L.....Op. 120, Thirty-three variations on a waltz by Diabelli.
Brahms, J.....Op. 24, Variations on a fugue from a theme by Handel.
Chopin, F.....Op. 35, Sonata, in B flat minor.
Schumann, R.....Op. 13, Twelve Symphonic Études in the form of variations, with Appendix of 4 Vars. Posthumous. Schirmer Lib. Ed., Vol. 96.
Wagner-Liszt.....Transcription of Spinning Song from "Flying Dutchman."
Wait, Wm. B.....Normal Course of Pianoforte Technic.
Weber, C. M. von.....Perpetual Movement, Rondo, C; from Sonata Op. 24.

SEVENTY-SIXTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1911.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1912

THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman.....1831–1832
Bolton, Curtis.....1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R.....1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris.....1831–1837
Miller, Sylvanus.....1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C.....1831–1833
Russ, John D., M.D.....1833–1834
Dwight, Theodore.....1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George.....1833–1835
Walker, John W.....1833–1839
Miller, Franklin.....1833–1835
Steel, Jonathan D.....1833
Allen, Moses.....1834
Lyons, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles.....1835–1839
Oakley, Charles.....1835
Titus, Peter S.....1836
Allen, George F.....1836–1839, 1841–1862
Trulock, Joseph.....1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo.....1837–1843
Blakeman, Wm. N., M.D.....1837–1839, 1841
Wood, Isaac, M.D.....1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis.....1837–1838
Roome, Edward.....1837–1845
Seton, Samuel W.....1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
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Murray, Robert J.....1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C.....1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine.....1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert.....1841–1842
Holmes, Silas.....1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John.....1842–1850
Jones, Edward.....1843–1850
Whittemore, William T.....1843–1845
Smith, Floyd.....1844–1848
Dean, Nicholas.....1844–1848
Jones, William P.....1846–1849
Thurston, William R.....1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon.....1849–1854
Adams, George F.....1850–1859, 1865
Adams, John G.....1851–1858
Ogden, Gouverneur M.....1851–1857

Cobb, James N 1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward 1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T 1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William 1856–1862
Warren, James 1856–1859
Cammann, George P., M.D ..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis 1859–1860
Norton, Charles B 1859–1861
Church, William H., M.D ...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox 1860–1864
Travers, William R 1860
Tompkins, Daniel H 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P 1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... 1862–1864, 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred 1862–1865, 1867–1868
Irving, John Treat 1863–1896
Brown, John Crosby 1862–1864
Van Rensselaer, Alex 1862–1865, 1867–1877
Potter, Clarkson N.....1863–1866
McLean, James M 1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B 1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William 1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry 1866
Burrill, John E 1866–1867
Stout, Francis A.....1867–1892
Butterfield, Daniel 1868
Hoffman, William B.....1868–1879
Gerard, James W 1869–1873
Schermerhorn, F. Augs.....1870–1910
Marié, Peter.....1870–1903
Rhoades, J. Harsen.....1869–1872
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler 1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1911
King, Edward.....1884–1893
Schell, Edward 1885–1893
Bronson, Frederick 1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1911
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1911
Marshall, Charles H.....1892–1911
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland 1894–1911
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1911
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1911
Wheelock, George G., M.D..1898–1907
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1911
Winthrop, Egerton L., Jr....1901–1911
Wickersham, George W.....1902–1909
Foster, Frederic De Peyster .1903–1911
Rhinelander, Thomas N.....1905–1911
McIlvaine, Tompkins 1905–1911
Godkin, Lawrence.....1905–1909
Derby, Richard H., M.D....1906–1907
Borland, J. Nelson.....1907–1911
Montant, August P.....1907–1909
Rhoades, J. Harsen, 2d 1907–1911
Tucker, Samuel Auchmuty...1907–1911
Hone, Robert G.....1908–1911
Knapp, Arnold, M.D..... 1909–1911
Blagden, Linzee 1910–1911
De Gersdorff, Carl A 1910–1911
Glyn, William E.....1911
Partridge, E. S., M. D.....1911
Dix, John A.....1911

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1911
Armstrong, D. Maitland.....1898–1911
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blagden, Linzee.....1910–1911
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907–1911
Bowers, John M.....1891–1906
Bronson, Frederick 1888–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P 1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo 1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1911
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
De Gersdorff, Carl A.....1910–1911
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906–1907
Dissosway, Gabriel P.....1834–1836
Dix, John A.....1911
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederic De Peyster..1903–1911
Gerard, James W.....1869–1873
Glyn, William E.....1911
Godkin, Lawrence.....1905–1909
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert G 1908–1911
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849
Kane, John I.....1881–1911
Kennedy, James Lenox.....1860–1864

Ketchum, Hiram.....1831-1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1911
Knapp, Arnold, M.D.....1909-1911
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1911
McIlvaine, Tompkins.....1905–1911
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Montant, August P.....1907–1909
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Partridge, E. S., M.D.....1911
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1911
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N..... 1905–1911
Rhoades, J. Harsen.....1869–1872
Rhoades, J. Harsen, 2d.....1907–1911
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861

Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1911
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1906
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1911
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tucker, Samuel Auchmuty...1907–1911
Tuckerman, Charles K.....1860–1867
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1907
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1909
Winthrop, Egerton L., Jr....1901–1911
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1909
Davis, Howland 1909–1911

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1911

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Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1909
Foster, Frederic De Peyster..1909–1911

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839, 1841–1859 }
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1911

CORRESPONDING SECRETARIES.

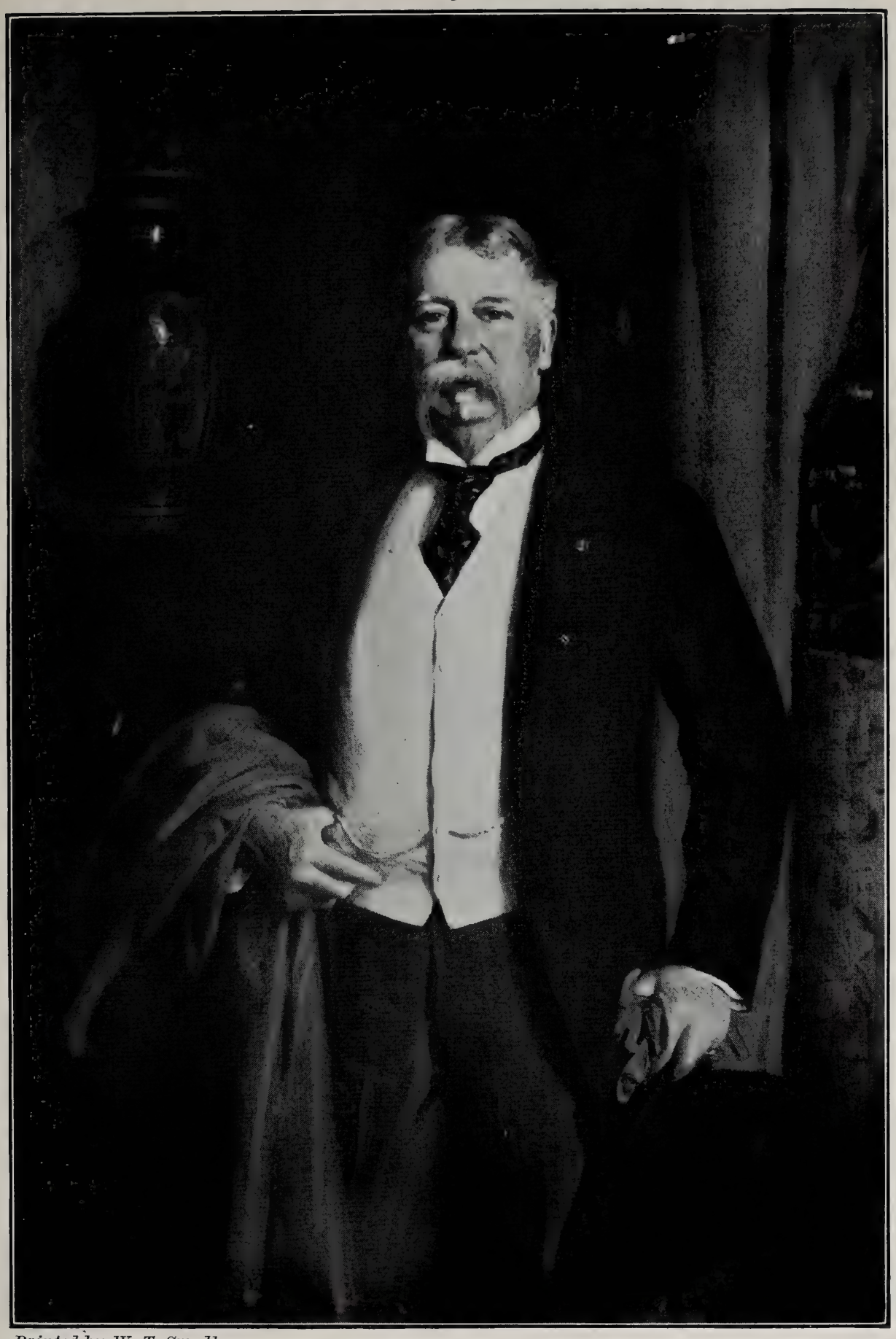
Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1911

PRINCIPALS OF THE INSTITUTION

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.



Painted by W. T. Smedley.

F. AUGUSTUS SCHERMERHORN.

Manager, . . 1870–1910.
Recording Secretary, 1884–1901.
President, . . 1901–1909.

Presented to The New York Institution for the Blind by Mr. Schermerhorn, at the request of the Board of Managers.

Board of Managers.

1911.

	Terms of continuous service.
F. AUGUSTUS SCHERMERHORN *	Since 1870
JOHN I. KANE	" 1881
GUSTAV E. KISSEL †	" 1891
GEORGE L. PEABODY, M.D.	" 1891
CHARLES H. MARSHALL	" 1892
HOWLAND DAVIS	" 1894
WILLIAM W. APPLETON	" 1896
D. MAITLAND ARMSTRONG	" 1898
JAMES RUSSELL SOLEY ‡	" 1901
EGERTON L. WINTHROP, Jr. ‖	" 1901
FREDERIC De PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
TOMPKINS McILVAINE ‖	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
ARNOLD KNAPP, M.D.	" 1909
LINZEE BLAGDEN	" 1910
CARL A. De GERSDORFF	" 1910
WILLIAM E. GLYN §	" 1911
E. L. PARTRIDGE, M.D. ¶	" 1911
JOHN A. DIX ¶	" 1911

* Resigned December 7, 1910. † Died April 10, 1911. ‡ Died September 11, 1911.
‖ Resigned March 1, 1911. § Appointed January 4, 1911. ¶ Appointed May 3, 1911.

Officers of the Board.

HOWLAND DAVIS . . . . . *President*
GEORGE L. PEABODY, M.D. . . *Vice-President*
CHARLES H. MARSHALL . *Recording Secretary*
WILLIAM W. APPLETON *Corresponding Secretary*
FREDERIC De PEYSTER FOSTER . *Treasurer*

Standing Committees.

Committee on Finance.

Gustav E. Kissel
Thomas N. Rhinelander
J. Harsen Rhoades
J. Nelson Borland

Committee on Supplies, Repairs and Improvements.

John I. Kane
Charles H. Marshall
J. Nelson Borland
Robert G. Hone
Linzee Blagden

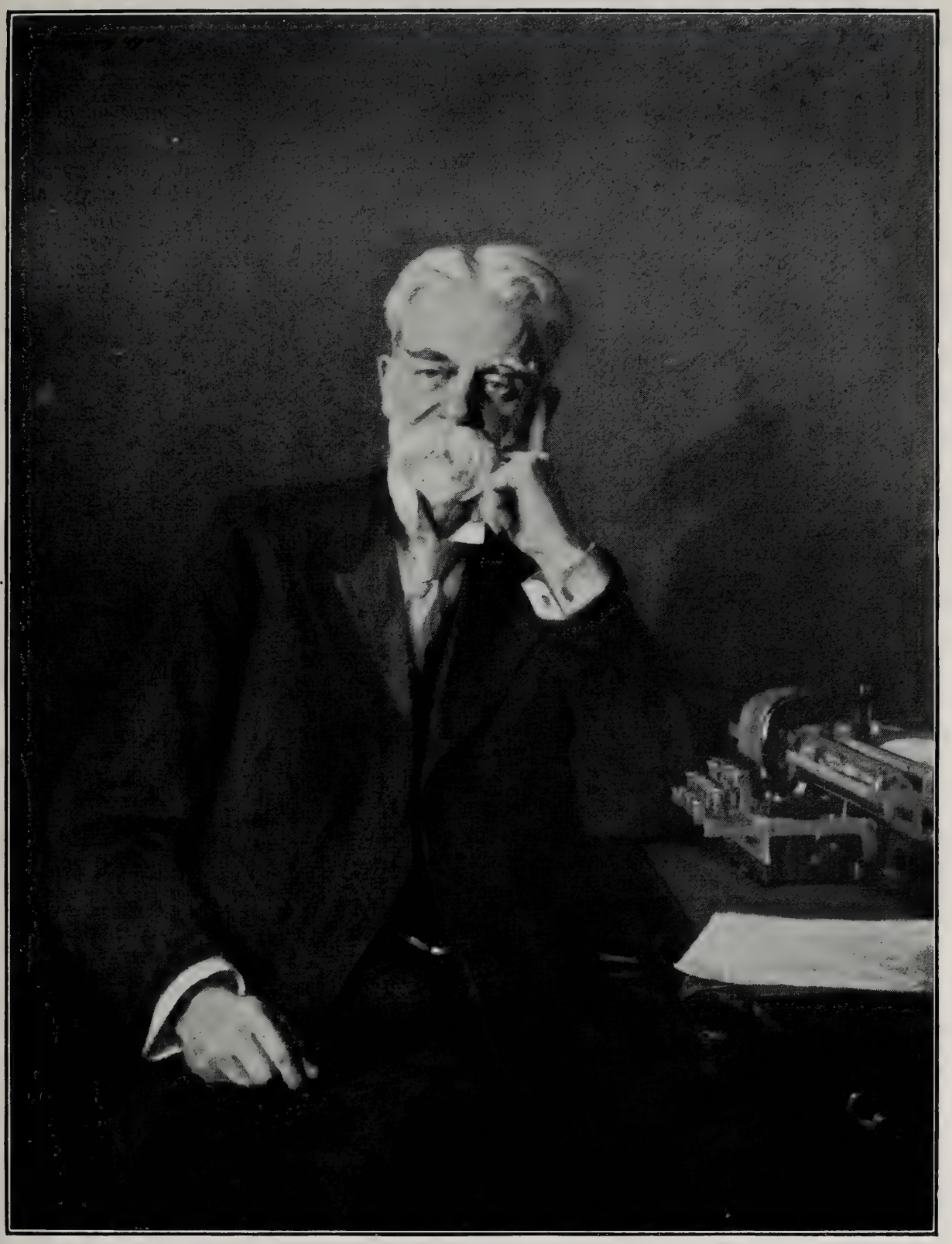
Committee on Education.

George L. Peabody, M.D.
William W. Appleton
Samuel Auchmuty Tucker
E. L. Partridge, M.D.

Committee on Manual Training.

D. Maitland Armstrong
Arnold Knapp, M.D.
Carl A. De Gersdorff
John A. Dix

The President shall be *ex officio* member of all standing committees. The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)



Painted by W. T. Smedley.

WILLIAM B. WAIT.

Principal, . . . 1863–1905.
Principal emeritus, . 1905–

Presented to the Institution by F. Augustus Schermerhorn.

Faculty.

William B. Wait . . . *Emeritus Principal*
Everett B. Tewksbury . . . *Principal*

Literary Department.

Mary B. Schoonmaker
Margaret A. MaCann
Pauline M. Weimar
Harriet M. Glover
Jessie E. Shepard
Emma R. Brush
A. Inez Ely
Helen E. Warren
Chester E. Taylor
Karl S. Wells
Andrew M. Child, Jr.

Music Department.

Hannah A. Babcock, *Director*
Pauline Farrington
Mary Bruce Allen
Gertrude L. Martin
L. Josephine Boynton
F. Henry Tschudi

Tuning.

Robert J. Harvey

Kindergarten.

Anne R. Smith

Manual Training and Home Science.

Frances A. Ward, *Head of Girls' Department*
Mary C. Miller
Pauline M. Weimar
Mary B. Schoonmaker
Rudolph Mussehl
Daniel McClintock

Physical Training.

MARY FLORENCE PERHAM JESSE F. WILLIAMS

DWIGHT L. HUBBARD, M.D. - *Attending Physician*
ERNESTINE SENIOR - - - - - *Matron*

Seventy-Sixth Annual Report.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1911.

The following is a summary of the receipts and disbursements for the year :

CURRENT ACCOUNT.

Balance September 30, 1910	$4,663.48	
Current receipts	105,818.34	
		$110,481.82
Current expenditures	$104,733.59	
Cash balance September 30, 1911	5,748.23	
		$110,481.82

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1910	$30,388.13	
Interest (bonds and mortgages)	9,143.38	
Interest, funds on deposit	1,148.75	
Real estate	85,177.50	
Interest on awards for land	10,231.81	
Mortgage paid off	64,657.89	
Debenture bond	756.00	
		$201,503.46
Payments—		
Taxes	$2,724.74	
Transferred to current account for current expense	21,000.00	
Real estate	5,901.94	
Legal expense	22,411.89	
Bond and mortgage paid off	100,000.00	
Interest (bond and mortgage)	5,975.22	
Transferred for new typewriters	1,120.00	
Balance September 30, 1911	42,369.67	
		$201,503.46

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1910	$1,318.08	
Interest	39.13	
		$1,357.21
Payments—		
Balance September 30, 1911		$1,357.21

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1910	$27,481.37	
Miller mortgages, $98,950, less mortgage paid, $3,300	95,650.00	
		$123,131.37
Receipts—		
Interest received	$5,433.84	
Donations	110.00	
		5,543.84
		$128,675.21
Payments—		
New press	$4,360 58	
Legal expense	93.00	
Music and instruction	5,620.34	
Balance, cash September 30, 1911	22,951.29	
Miller mortgages	95,650.00	
		$128,675.21

PRINCIPAL FUND.

Receipts—		
Balance September 30, 1910	$1,396.24	
Interest	34.96	
		$1,431.20
Payments—		
Balance September 30, 1911		$1,431.20

From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers :

Miles R. Burke	$2,000.00
Jane Van Cortland	300.00
Isaac Bullard	101.66
Elizabeth Bayley	100.00
John Jacob Astor	5,000.00
William Bean	500.00
Peter G. Stuyvesant	3,000.00
John Horsburgh	5,000.00
Elizabeth Demilt	5,000.00
Sarah Demilt	2,000.00
C. D. Betts	40.00
Sarah Penny	500.00
Sarah Bunce	500.00
Elizabeth Idley	196.00
Samuel S. Howland	1,000.00
William Howe	2,985.14
Margaret Fritz	100.00
James McBride	500.00
Charles E. Cornell	521.96
Charles E. Deming	50.00
Mrs. De Witt Clinton	200.00
W. Brown	465.00
Elizabeth Gelston	1,000.00
Robert J. Murray	500.00
Seth Grosvenor	10,000.00
Elijah Withington	100.00
Benjamin F. Butler	512.49
Frissel Fund	2,000.00
Simeon V. Sickles	6,561.87
Anson G. Phelps	5,675.68
Thomas Reilly	2,254.84
Elizabeth Van Tuyle	100.00
Thomas Eggleston	2,000.00
Sarah A. Riley	100.00
William E. Saunders	725.84
Thomas Eddy	1,027.50
Robert C. Goodhue	1,000.00
Jonathan C. Bartlett	190.00
Stephen V. Albro	428.57
John Penfold	470.00
Madam Jumel	$5,000.00
Mrs. Steers	34.66
Thomas Garner	1,410.00
Elizabeth Magee	534.00
Chauncey and Henry Rose	5,000 00
John J. Phelps	2,350.00
Rebecca Elting	100.00
Gerard Martins	500.00
Regina Horstein	250.00
John Alstyne	10,320.44
Elizabeth and Sarah Wooley	5,984.83
Benjamin Nathan	1,000.00
Thomas M. Taylor	6,151.94
Simeon Abrahams	5,052.70
James Peter Van Horn	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn	10,000.00
Henry H. Munsell	3,396.32
Thomas C. Chardevoyne	5,000.00
William Dennistoun	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright	1,000.00
George T. Hewlett, executor	500.00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook	39,458.16
Mrs. Emma B. Corning	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley	1,749.30
Henry E. Robinson	6,000.00
Henry Schade	20.00
Caroline Goff	4,161.59
Catherine P. Johnston	530.00
Mrs. Emma Strecker	12,221.66
Eli Robbins	5,000.00
Margaret Burr	11,011.11
Mary Burr	10,611.11
Samuel Willetts	5,045.00
Roosevelt & Sons	45.00
Augustus Schell	5,000.00

James Kelly	$5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill	500.00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89.40
Thomas W. Strong	1,893.00
Maria Moffett	13,608.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury	100.00
Sarah B. Munsell	$477.56
Edward L. Beadle	4,303.99
Cecelia J. Loux	2,000.00
Mrs. E. Douglas Smith	140.00
William C. Schermerhorn	10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Mrs. Theodore B. Myers	5,000.00
Peter Marié's Estate	3,145.47
Eli Specht	2,816.17
Catherine Talman	4,996.60
Annie Stewart Miller	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman	200.00
Cash (W. B. W.)	600.00
Edith Smith	125.00
Mrs. J. J. Astor	20.00
E. E. West	30.00
Mrs. Dr. Wheelock	10.00
Theodore P. Nichols	8,000.00
Emma A. Tillotson	5,000.00
Harry Hastorf	25.00

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of five hundred and fifty-six thousand seven hundred and fifty-nine dollars and thirty-seven cents ($556,759.37), and by real estate to the amount of thirty-seven thousand nine hundred and ninety-eight dollars and thirty-one cents ($37,998.31).

For some years past, beginning with the statutory enactments intended to prevent blindness among the inmates of custodial institutions and among the population generally, there has been a gratifying decrease in the number of persons of school age who have lost their sight.

As a necessary result of this reduction in the number of blind persons of school age, there was a decrease in the number of pupils.

The attendance has also been affected by the admission of the blind to the public schools in the City of New York, the

organization of denominational schools, and certain modifications of the Education Law.

With the exception of a small number of pupils from New Jersey, the attendance for many years has been made up entirely of New York State pupils, so that in addition to tuition and support, the buildings, facilities, experience and funds of the Institution have been used almost exclusively for the benefit of New York State pupils. The compensation received by the Institution from the State for education and support is now, and for many years has been, much below the actual cost, and the difference between the cost and the amount received from the State for the service rendered has been met by the Institution out of its own funds.

The unavoidable results of reduced attendance are a loss of income for education and support, and as it is impracticable to effect a parallel reduction in the cost of administration and upkeep, there will be, at the present rate of compensation, a large and abnormal increase in the average per capita cost, and in the deficiency of the appropriation for education and support.

Annexed hereto is the annual statement of the Treasurer, which gives the amount and sources of the receipts and the purpose and amount of the disbursements. The report of the Principal, which shows the variety and character of the work done, the completeness of the facilities, and the thoroughness of the training afforded by this Institution, is also annexed.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

(Signed) HOWLAND DAVIS, *President.*

(Signed) LINZEE BLAGDEN, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) HOWLAND DAVIS.

Sworn to before me this ninth
day of January, 1912.

(Signed) FLOYD PECK,
Notary Public, N. Y. County.

THE NEW YORK INSTITUTION FOR THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING SEPTEMBER 30, 1911.

RECEIPTS.

1910 Balance current fund account		$4,663.48	
" investment fund account		30,388.13	
" library fund account		27,481.37	
" building fund account		1,318.08	
" principal fund account		1,396.24	
			$65,247.30

Receipts of Capital.

On sale of armory site, award from city for land	$43,607.50		
On sale of land for Catskill aqueduct, award from city for land	41,570.00		
		$85,177.50	
Bond and mortgage paid off, second mortgage on Bronxville property		64,657.89	
Donations		110.00	
Dividends from debenture bond		756.00	
			$150,701.39

Receipts of Income.

From the State of New York		$34,724.42
" " " " New Jersey		6,568.94
" " City of New York		1,747.50
" " County of New York		1,971.92
" " " " Kings		1,335.75
" " " " Queens		150.00
" " " " Westchester		190.85
" " " " Suffolk		61.23
Supplies		92.96
Clothing and dry goods		31.23
Furniture and fixtures		78.00
Repairs and improvements		51.23
Music and instruction		1,105.23
Manual training		1,820.88
Petty account		13.95
Drugs and medicines		54.00
Rent, baseball grounds	$9,500.00	
" Yonkers	296.77	
		9,796.77
Carried forward		$59,794.86

Brought forward		$59,794.86	
Interest on deposit, current account		95.73	
" " deposits, other funds		2,005.92	
" " mortgages		27,490.59	
" " award for armory site from September 6, 1908, to May 1, 1911	$6,940.86		
Interest on award for Catskill aqueduct property from December 6, 1909, to March 31, 1911	3,290.95		
		10,231.81	
Principal's fund, West Side Bank		1,000.00	
			100,618.91
			$316,567.60

DISBURSEMENTS.

Of Capital.

On Improvements, Yonkers property		$6,006.78	
Legal Expense, J. A. Flannery	$17,534.18		
" " Henry V. Smith	4,486.09		
		22,020.27	
Bond and mortgage paid off, Yonkers property		100,000.00	
			$128,027.05

OUT OF INCOME.

As to Real Estate.

Interest De Witt mortgage and cost of satisfaction piece	$5,975.22	
Taxes, Mount Hope	2,724.74	
Water rent, Mount Hope	14,00	
		8,713.96

OUT OF INCOME.

Expenses of Running the Institution.

Supplies	$17,757.93	
Salaries and wages	43,530.77	
Clothing and dry goods	3,434.25	
Furniture and fixtures	4,679.27	
Repairs and improvements	10,166.89	
Traveling	721.94	
Electricity	716.82	
Gas	1,187.52	
Music and instruction	1,370.83	
Manual training	849.24	
Petty account	3,463.36	
Drugs and medicines	205.10	
Fuel	4,829.53	
Insurance	1,390.00	
Library fund—		
New press	4,360.58	
Coe Brass Manufacturing Co	375.07	
E. B. Tewksbury, Principal (labor stereograph room on press, kleidos, tablets, etc.)	5,245.27	
Principal's fund, West Side Bank	1.200.00	
		105,484.37
Carried forward		$242,225.38

Brought forward		$242,225.38

OUT OF INCOME.

GENERAL.

Legal expense, Bowers & Sands, for collecting interests on mortgages		484.62
Balances, September 30, 1911—		
Current fund	$5,748.23	
Investment fund	42,369.67	
Library fund	22,951.29	
Building fund	1,357.21	
Principal fund	1,431.20	
		73,857.60
		$316,567.60

(Signed) FREDERIC DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

TOWNSEND, DIX & YALE,
Accountants and Auditors.

JOHN HARSEN RHOADES,
THOMAS N. RHINELANDER,
J. NELSON BORLAND,
} *Finance Committee.*

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1911:

Number of pupils September 30, 1910	156
Admitted during the year	19
Whole number instructed	175
Reductions	67
Number remaining	108

The diminution in the number of pupils now in attendance is partly due to the State School Law of 1910. By it, eight is the maximum number of years possible for a pupil to remain at our school. Although the effect is most conspicuous in the upper classes, our curriculum remains much the same as in former years. Classes have been formed in high school subjects for pupils who are prepared for them, and pupils are advancing along the college preparatory courses as usual.

The work of the elementary and secondary classes, including music, follows the syllabuses of the Regents of the University of the State of New York.

In the high school we now have classes in the following subjects:

English, first, second and fourth years.	Algebra.
Latin, first and second years.	Geometry.
German, first and third years.	Manual training.
English history.	Physical training.

The extent of our work in music is seen in the following list of subjects and the number of pupils in each:

	Boys.	*Girls.*	*Total.*
Piano	54	35	89
Organ	8	..	8
Point music notation	12	10	22
Harmonic notation	10	4	14
Junior harmony	3	7	10
Sub-Senior harmony	11	..	11
Senior harmony	6	..	6
Counterpoint	2	3	5
Form and analysis	..	2	2
Ear training and dictation	..	3	3
Tuning	21	..	21

The plan of work in the Manual Training and Physical Training departments remains unchanged. In manual training the course is so arranged as to be progressive, giving each pupil an opportunity to advance as rapidly as time and ability will permit.

Physical training vindicates itself yearly. The blind require the forced activity of such training to prevent a tendency to inactivity natural to many of them, and to make them all healthier and stronger.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	6	English history	5
Writing	7	Ancient history	7
Spelling	15	Elementary algebra	3
Arithmetic	1	Physics	2
Geography	14	Physical geography	5
Elementary English	7	German, second year	3
U. S. History and civics	8	German, third year	10
English, second year	10	Latin, second year	2
English, third year	9	Latin, fourth year	2
English, fourth year	3	Musical form and analysis	2
English grammar	9	Dictation and melody writing	3
American history	1	Harmony and counterpoint	2

The record for the Regents examinations for the past year is as follows:

Number of examination days	8
Pupils examined	53
Subjects covered	24
Answer papers written	167
Answer papers claimed	145
Papers allowed by the Regents	136

The following table gives the result of the examinations held from 1904 to 1911:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1904	157	121	121	77.07	77.07	100.00
1905	218	173	169	79.36	77.52	97.68
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41
1909	162	149	145	91.97	89.50	97.31
1910	185	155	151	83.78	81.62	97.41
1911	167	145	136	86.82	1.43	93.79

The following is a list of the pupils present during the year 1910-1911 who have earned Regents certificates:

PRELIMINARY CERTIFICATES.

Morris Alpersten,
Charles Baumann,
George E. Callan,
Lawrence P. Collins,
Charles Comon,
Catherine Cohen,
William Chambers,
Mary F. Hale,
Emily T. Heil,
Edward J. Klepper,
Henry Krey,
Joseph Kirby,
Albert C. Kuchler, Honor;
Harry A. Larsen,
William Lindner,
Milton Loewenstein,
Josephine Piechocinski,
Joseph L. Reichhard,
Bernhardt Fogel,
D. Lena Vogt.

18 COUNT CERTIFICATES.

Charles Baumann,
William Chambers,
Lawreuce P. Collins,
Charles Comon,
Catherine Cohen,
Mary F. Hale,
Emily T. Heil,
Joseph Kirby,
Albert C. Kuchler,
William Lindner,
Harry A. Larsen,
Joseph L. Reichhard,
D. Lena Vogt.

36 COUNT CERTIFICATES.

Charles Baumann,
Lawrence P. Collins,
William Chambers,
Charles Comon,
Catherine Cohen,
Emily T. Heil,
Joseph Kirby,
Albert C. Kuchler.
Harry A. Larsen,
Joseph L. Reichhard,
D. Lena Vogt.

54 COUNT CERTIFICATES.

William Chambers,
Charles Comon,
Catherine Cohen,
Emily T. Heil,
Albert C. Kuchler,
D. Lena Vogt.

CLASSICAL ACADEMIC DIPLOMA: 72 COUNTS.

Catherine Cohen, Albert C. Kuchler, D. Lena Vogt.

ADVANCED ACADEMIC DIPLOMA: 90 COUNTS.

D. Lena Vogt.

For some time we have pursued the work of embossing plates for the publication of books for the blind. Our efforts during the past year have been mainly spent on a most careful transcription of music and books in German text, especially for the use of our own classes. A large and well-graded list of music already exists in New York Point, but the demand for more of the old music that is always of permanent value and of the new, that should prove so, is met by yearly additions to the catalogue. The range of choice among books for the four year course in German has been increased by several new text-books.

At the end of the report may be found programmes of the anniversary exercises and of a few of the recitals given from time to time during the year, a list of literary publications in New York Point, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The piano music is also classified by years. The works on these lists have been selected for their permanent worth in the education of the blind.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

Christmas Exercises, December 22, 1910.

1. ORGAN, - - Voluntary in E minor, - - - *E. Batiste*
   JOSEPH L. REICHHARD.
2. RECITATION, - - Just Think of It!
   WILLIAM FOURNIER.
3. KINDERGARTEN EXERCISES,
   The Tale of the Flowers.
4. RECITATION, - - The Real Question,
   SADIE PENNELLS.
5. RECITATION, - I'm Going Back to Grandpa's,
   LOUIS MARESCA.
6. CHRISTMAS CAROLS, (a) Colonial, - - *Words and music by*
   (b) Dutch, *Alice Terhune*
   (c) German Folk Song,
   JUNIOR SINGING CLASS.
7. RECITATION, - A Timely Suggestion,
   HAROLD HEARN.
8. RECITATION, - The Kitten's Tea Party,
   MARY SHEA.
9. RECITATION, - Foo-Chang Tragedy,
   DAVID PITCHERSKY.
10. ANTHEM, - - - Hosanna, - - - - *F. F. Harkis*
    Finale from Christmas Cantata, The Star of Bethlehem,
    CHORUS CLASS.
11. RECITATION, Once in Royal David's City,
    RACHEL ASKENAS.
12. RECITATION, Legend of Christmas Tree,
    THEODORE TAFERNER.
13. PIANO, - - Bagatelle, Op. 33, No. 1, - - *L. Beethoven*
    MILTON WILLIAMS.
14. RECITATION, The Day After Christmas,
    WILLIAM MORGAN.
15. RECITATION, The Little White Rabbit.
    FRANCES SIEFERT.
16. PIANO, - - - Sarabande in D minor, - - - *J. S. Bach*
    ADOLPH SCHNEIDER.
17. RECITATION, - Jest 'fore Christmas,
    EDWARD DONNELLY.
18. RECITATION, Christmas in the Colonies,
    WINIFRED EASTBURN.
19. RECITATION, - - The City Cousin, - - - - *J. F. Foley*
    JAMES AND WILLIAM EADIE.
20. PIANO, - - Scherzo from Sonata, Op. 26, - - *L. Beethoven*
    LENA D. VOGT.
21. RECITATION, Christ and the Little Ones,
    MILDRED ANDERSON.
22. AN ORIGINAL CHRISTMAS STORY,
    CATHERINE COHEN.
23. CHRISTMAS GREETINGS BY TELEPHONE,
    A GROUP OF GIRLS.
24. ANTHEM, - O Zion, That Bringest Good Tidings, - *Josiah Booth*
    CHORUS CLASS.

Music Recital, March 29, 1911.

1, ORGAN, - - Litany in E flat, - - - *Schubert*
EDWARD J. KLEPPER.

2. PIANO, Melody from Rhythmic Studies, Book 3, No. 4, - *Ehmant*
CARL G. RICE.

3. JUNIOR SINGING CLASS,
(a) Early, - *Words by Josephine Preston Peabody*
(b) Late, - - - *Music by William S. Johnson*

4. PIANO, At an Old Trysting Place, No. 3 from Woodland Sketches, Op. 51, - - - - *MacDowell*
HARRY A. LARSEN.

5. PIANO, From an Indian Lodge, No. 5 from Woodland Sketches, Op. 51, - - - - *MacDowell*
MARY F. HALE.

6. CHORUS, - - Morning Invitation, - - - *Veazie*

7. PIANO, - - Moderato No. 26, Op. 68, - - *Schumann*
CHARLES J. FREUDENREICH.

8. PIANO, - - - Melody in F, - - - *Moszkowski*
ALICE JOHNSON.

9. PIANO, - Narcissus, from Water Scenes, Op. 13, - *E. Nevin*
MILTON LOEWENSTEIN.

10. ORGAN, - Bridal March from Lohengrin, - - *Wagner*
JOSEPH L. REICHHARD.

11. PIANO, - Allegro, from Sonata in F, - - *Mozart*
EDGAR F. KEARNEY.

12. PIANO, To Spring, from Lyric Pieces, Op. 43, - - *Grieg*
CATHERINE COHEN.

13. CHORUS, Unaccompanied,
(a) Don't You Mind the Sorrows, - - - *Cowles*
(b) Brunette (a 17th century love song), - - *Vogt*

Anniversary Exercises, April 6, 1911.

1. ORGAN, - Prelude and Fugue, E minor, - - *J. S. Bach*
   HARRY A. LARSEN.

2. CHORUS, - The Song of the Spring, - - - *Veazie*

3. PIANO, - - - Flattery, Op. 86, - - - - *Ravina*
   ANNIE GLASSNER.

4. PHYSICAL TRAINING,
   CLASS OF SMALL BOYS.

5. ELEMENTARY SINGING CLASS,
   (a) Die Lorelei, - - - *Melody from F. Silcher*
   (b) Grandmother, Tell Me a Story, - *Words and*
   (c) Secret, - - - - *music by Alice Terhune*

6. PIANO, - Allegro, from Sonata in C, - - *Mozart*
   MILTON WILLIAMS.

7. CHORUS, - Gloria in Excelsis Deo, - - - *Mozart*
   Organ Accompanist, JOHN VAN DYCK.

8. DOMESTIC SCIENCE DEMONSTRATION.

9. CHORUSES, (a) Spinning Song (German trio), - - *Juengst*
   (b) Barcarolle from "Tales of Hoffman," *Offenbach*
   Arranged for mixed voices by Spicker.

10. ORGAN, - - Tannhaeuser March, - - - *Wagner*
    ALBERT C. KUCHLER.

11. CHORUS, - - - Serenade, - - - - *Schubert*
    Arranged for mixed voices by Vogrich.

12. PIANO, Gondoliers, from "A Day in Venice," Op. 25, - *E. Nevin*
    ADOLPH E. SCHNEIDER.

13. SEWING, Hand and Machine.

14. CHORUS, - - - The Trout, - - - - *Schubert*
    Arranged for mixed voices by Moderati.

15. PIANO, Allegro, from Sonata in G, Op. 14, No. 2, - *Beethoven*
    EMILY T. HEIL.

16. MENTAL ARITHMETIC.

17. ANTHEM, - - - Hosanna! - - - - *Harker*

Piano Recital, May 24, 1911.

1. AT SUNSET, - - - - - - - - - - - *Reinecke*

EDNA MOSES.

2. GAVOTTE, - - - - - - - - - - - - *Giese*

LEO HEIDELBURGER.

3. BERCEUSE, - - - - - - - - - - *Beaumont*

ANNIE C. MONOHAN.

4. TARANTELLA, - - - - - - - - - *Mendelssohn*

WILLIAM LINDNER.

5. JUNIOR SINGING CLASS,

(a) Sweet and Low, - - - - - - *Barnby*

(b) The Sea Shell, - - - - - - *Whelpley*

6. GAVOTTE, - - - - - - - - - - - *Geibel*

MARGARET MCKENNA.

7. DUETTO, - - - - - - - - - - *Mendelssohn*

ROBERT MARKS.

8. THE SOLITARY WANDERER, - - - - - - *Grieg*

HARRY LARSEN.

9. CHORUS, Dry yo' Eyes (Southern folk style), - *Landsberg*

10. HUMORESQUE, - - - - - - - - - - *Dvořák*

MORRIS ALPERSTEN.

11. CHARGE OF THE HUSSARS, - - - - - *Spindler*

WILLIAM CHAMBERS.

12. WAS DIE QUELLE SINGT, - - - - - - *Schytte*

ADOLPH SCHNEIDER.

13. GOOD NIGHT (from A Day in Venice), - - - - - *Nevin*

JOHN VAN DYCK.

14. CHORUS, - - - Serenade, - - - - - *Schubert*

Organ Recital, May 31, 1911.

1. SONATA, No. 2, Op. 65, - - - - - - - *Mendelssohn*
Grave, Adagio, Allegro maestoso e vivace,

JOHN VAN DYCK.

2. ADORATION, from "Sonate Pascale," - - - *Lemmens*

EDWARD J. KLEPPER.

3. GLEE, - "Which Is the Properest Day to Sing?" - *Dr. Arne*
Composed in 1765,

CHORUS CLASS.

4. POSTLUDE IN B FLAT, - - - - - - - - *Rinck*

GEORGE E. CALLAN.

5. SICILIANO, - - - - - - - - - - *Hopkins*

EDGAR F. KEARNEY.

6. GAVOTTE IN E FLAT, Op. 7, - - - - - - - *Roeder*

ALBERT C. KUCHLER.

7. CHORUS, - - "The Trout," - - - - *Schubert*

CHORUS CLASS.

8. MELODY IN C, - - - - - - - - - - *Silas*

JOSEPH L. REICHHARD.

9. MARCH IN D, Op. 39, No, 3, - - - - - *Guilmant*

HARRY A. LARSEN.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.00 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII,	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII,	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 2d year.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, German, 3d year, Latin, 2d year	Kindergarten, Geography, Grade III, Algebra.	Type-writing

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ,	Piano, Organ, Tuning,	Harmonic notation, Intermediate harmony, Senior harmony, Point Music notation, Tuning,	Junior Class, Chorus, Tuning. Singing

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
Caning.				Caning. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Geography, Grade II, U. S. history, Grade II, English history.	Kindergarten, Geography, Grade V. Kleidograph, Slate writing, English. 4th year, Geometry.	Kindergarten, Nature study, German, 1st year, U. S. history, Grade I, Latin, 1st year.	Geography, Grade IV, German, 1st year, Latin, 1st year.	Geography, Grade I.	

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Counterpoint, Junior harmony.	Piano, Organ, Tuning.	Piano, Organ, Tuning,	Piano, Organ, Tuning,	Piano, Organ, Tuning,	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, * Domestic science.	Caning, * Cord & Raffia, Domestic science, Physical culture.	Caning. * Physical culture.	Caning, * Physical culture.	Caning, * Physical culture.	Caning, * Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.
Physical culture class from 5.30 to 6.00 every day.
Harmony, counterpoint, piano and organ practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
ALPERSTEN, MORRIS
APPELLO, JOSEPH
AUSTIN, EUSTACE M.
BAUER, ADOLPH K. O.
BAUMANN, CHARLES
BEUTE, WILLIAM W. H. A.
BOWMAN, HARRY
BOYLE, THOMAS
BRANCH, NATHANIEL
BROWN, CHARLES
CALLAHAN, FRANCIS J.
CALLAN, GEORGE E.
CAMPBELL, EDWARD K.
CHAMBERS, WILLIAM
CHARD, GEORGE A.
CLYDE, WILLIAM J.
COLLINS, LAWRENCE
COMON, CHARLES
COON, ROY A.
DENK, LOUIS
DERFUS, ALBERT
DONNELLY, MICHAEL E.
DORE, ALFRED
EADIE, JAMES A.
EADIE, WILLIAM S.
FOGEL, BERNHARDT
FOURNIER, WILLIAM A.
FREUDENREICH, CHARLES J.
FRISBY, CHARLES E.
GALOS, GEORGE
GARVEY, PETER
GOLDBERG, JULIUS
GÖSSL, ALFRED J.
GRANTZOW, ANDREW
GURRIELL, CLARENCE
HEARN, HAROLD
HEIDELBURGER, LEO
HOLST, HAROLD
ILER, GEORGE C.
JENSEN, LOUIS
JOHNSON, JOHN
KANTROVITZ, ERIN
KEARNEY, EDGAR F.
KIRBY, JOSEPH
KLEPPER, EDWARD J.
KOEPPE, JAMES
KRAUER, GEORGE D.
KREINHOP, ALBERT
KREY, HENRY
KUCHLER, ALBERT C.
LARSEN, HARRY A.
LEWIS, WILFORD
LINDNER, WILLIAM
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT
MARESCA, LOUIS
MARKS, ROBERT
MASSA, AUGUSTINE
McGUERTY, FRANCIS J.
McPARTLAND, WALTER
MEALEY, EDWARD F.
MESLAR, STANLEY E.
MEYERS, DOUGLAS A.
MITCHELL, JOHN
MOREL, PAUL H.
MORGAN, WILLIAM F.
MURRAY, HENRY V.
NOSTA, ALFONSO
PECORE, ROBERT
PITCHERSKY, DAVID
POTTS, WILLIAM
PRINCE, FRANK
RAYNOR, HALLECK S.
REICHHARD, JOSEPH L.
RICE, CARL G.
RITTER, RODERICK
SABEL, HARRY
SCHNEIDER, ADOLPH E.
SHRIVER, HARRY
SPOERRY, CORNELIUS
STEFFENS, JOHN
STETTHEIMER, HOWARD
SWEZEY, HIRAM C.
TAFERNER, THEODORE
THOMPSON, EDWARD
VAN DYCK, JOHN
WALTERS, HENRY
WILLIAMS, MILTON
WISOKIR, FRANK
WINTER, ROBERT

ABRAMS, ANNIE M.
ANDERSON, MILDRED N.
ARNOWITZ, ANNIE
ASKENAS, RACHEL
BARTHOLD, ELSIE
BECKEMEYER, ANNA C.
BERINSTEIN, DORA
BORDO, JULIA
BOUCHEY, MARY
CLARK, CATHERINE
COHEN, CATHERINE
COSTELLO, NELLIE
COYLE, CATHERINE
CURTIS, FLORENCE
DI BIASI, MARY
DOUGHTY, ADALINE
DYER, THERESA
EADIE, MARGARETTA
ECKERT, FLORENCE
EASTBURN, WINIFRED
EDWARDS, CHRISTINA
FENDRICH, BELLA M.
GAMBLE, DOLORES
GEERCKE, HENRIETTA M.
GLASSNER, ANNIE
GUNDERSON, NELLIE
HALE, MARY F.
HANSKINS, ELIZABETH
HARDY, EDITH
HEIL, EMILY T.
HERRMANN, LYDIA
HIRSCH, LEONTINE
JESSEN, EMILY A.
JOHNSON, ALICE
KELLY, HANNORA
KINGSLAND, EMMA M.
KLEIN, LENA L.
LA FORGE, HELEN
LANSING, GENEVIEVE M.
LEVY, ALICE A.
McALOON, ROSE
McKENNA, MARGARET
MONOHAN, ANNIE G.
MOSES, EDNA M.
OLIVER, SADIE M.
PAVIA, ANNIE
PENNELLS, SADIE
PIECHOCINSKI, JOSEPHINE
SCHAE, MARY B.
SCHAFER, HELEN
SIEVERT, FRANCES E.
SMALL, EVA
SMITH, MARION A.
SPITZNADLE, MATILDA
STEINBURG, SARAH
THULIN, HILDA
VANDEN RYKEN, ALICE
VAN ETTEN, OLIVE
VOGT, D. LENA
VOPAT, ROSE
WAGNER, ANNA
WALSH, MARION G.
WIENER, FRANCES M.
WINTER, WILHELMINA
WINTRINGHAM, RUTH

A SYLLABUS IN MANUAL TRAINING,

As prepared and followed by Mrs. F. A. Ward, Head of the Girls' Manual Training Department of this school.

CORD.

Aim.—To cultivate attention; to teach number, distance and measurement; to use both hands equally; to give deftness to the fingers.

Materials.—Coarse cable cord; lacers; macrame cord in assorted colors; beads.

Order of presentation.—1. Knotting and tying, single, double and fancy knots. 2. Looping, single and double. 3. Braiding, three to fifteen strands.

Applications.—Useful articles suitable to each step.

RAFFIA.

Talks about raffia. Talks on color.

Materials.—Raffia in natural and assorted colors; cardboard; wire forms; brass rings.

Order of presentation.—1. Braiding, three or more strands. 2. Wrapping, over forms. 3. Knotting, various kinds. 4. Coiling, coils of different sizes.

Applications.—Articles suitable to the purposes in each step.

WEAVING.

Talks on looms and weaving.

Materials.—Cord; raffia; strips of cloth; rug yarn; wool.

Applications.—Articles in different combinations of warp and woof.

NETTING.

Materials.—Soft seine cord, fine and coarse; macrame cord.

Applications.—Various kinds of nets.

HAND SEWING.

First Course.—Talks on sewing; position of pupil; method of threading needle; making knot; using thimble; talks on thimbles; finger drills; basting; running, coarse and fine; even basting and back stitch; overhanding on turned edge; result work, articles made with these stitches.

Second Course.—Talks on weaving; weaving on cards; cutting paper and cloth, straight and bias; talks on scissors; overhanding on selvedge; result work, made with stitches learned.

Third Course.—Talks on growth and manufacture of cotton for cloth and thread; combination stitch; French seam; folding hems on paper and cloth; hemming, on coarse and fine fabrics; overcasting; result work, any article in which the stitches learned may be used.

Fourth Course.—Talks on buttons; sewing on buttons; talks on linen; damask hem; sewing on tapes; bias fell; hemmed patch.

Fifth Course.—Talks on needles; facing plackets; gathering and stroking; putting on bands; talks on emery; button holes; result work, a garment requiring the steps learned in this course.

Sixth Course.—Talks on pins; darning; herringbone-stitch; talks on wool; flannel patch; sewing on hooks and eyes; talks on hooks and eyes; chain-stitch; feather-stitch; square and mitred corners; result work, garments using all the stitches learned.

Machine Sewing.

Talks about sewing machines.

Name, location and use of various parts of machine, care of machine.

Position of pupil, method of treading.

Method of winding bobbin and threading needle, of starting, guiding and ending work.

Practice stitching seams and hems, without attachments.

Talks on materials.

Practice measuring, creasing and stitching tucks; stitching bias seams, bias binding and bias facing.

Talks about the human form.

Instruction in fitting.

Articles embodying the operations to be made during the course.

Basketry.

Talks about baskets, form and design and on rattan.

Materials.—Raffia and reed, natural and dyed.

Stitch Baskets.—Raffia and reed, using Navahoe or figure eight, lazy, Mariposa or knot stitch ; any form, design or combination of colors desired.

Reed Baskets.—Reed woven over reed, in plain and fancy weaves, around various centers, and finished with different borders.

Raffia woven over reed in same manner.

Various articles may be made by same methods.

KNITTING.

Talks on knitting, terms used and materials.

Materials.—Cord, knitting cotton, Germantown, Saxony and various kinds of yarns; using wooden, bone and steel needles.

Position of hands and needles, using material best suited to each case.

Teach casting on stitches; knitting plain, seaming or purling; to increase or make a stitch, decrease or narrow, make eyelets and bind off.

Various fancy stitches may be taught during the course, articles to be made at each step.

CROCHET.

Talks on crochet, terms used and materials.

Materials.—Same as knitting, with thread and silk added, using crochet hooks or needles of wood, bone or steel, coarse and fine.

Position of hand and crochet needle, using suitable material.

Stitches.—Chain stitch, slip stitch, single, double, treble, double treble, slipper and tricot stitches. Fancy stitches may be introduced.

Teach increasing and decreasing stitches, joining ends and binding off.

Articles made during the course.

Objects of the entire course are:

1. To impart information.
2. To develop facility and control in the use of hands and fingers.
3. To cultivate attention, observation, memory, the ideas of symmetry, proportion and the imagination.
4. To develop patience, perseverance, initiative, order and self-reliance.

OUTLINE OF COURSE IN HOME ECONOMICS.

Foods and Housekeeping

Based on the syllabus of the Regents of the University of the State of New York, and adapted by Miss Mary B. Schoonmaker, teacher of home economics at The New York Institution for the Blind:

Air.—Composition.

Study of Combustion.—Its products.

Kitchen Fire.—The coal range; the gas range.

Fuels.

Water.—Composition and variety.

Dust.—Bacteria; disinfectants.

Natural aids to cleanness.

Artificial aids to cleanness. — Cleaning implements and materials.

Experiments with cleaning agents in care of room and utensils.

Sink.—Construction and care.

Dishwashing.

Polishing stoves.

Personal cleanliness.

Definitions of principal methods of cooking.

Measures and Weights.—Comparisons and uses.

Potato. — Composition; food value; preparation; recipes illustrating.

Starch.—Experiments with cereals and potatoes; test; composition; digestion; food value.

Cereals.—Kinds; composition; food value; directions for cooking; utensils used; recipes.

Eggs.—Testing; care and preservation; composition; food value; effect of heat; separating yolk from white; discussion of beating and stirring; recipes.

Milk.—Analysis by experiments; food value; digestion; buying of milk; care of milk; recipes; products of milk; food value of cheese.

Bread.—Quick bread; batters; dough; leaven; shortening; hints about mixing and baking; recipes.

Wheat.—Discussion of growth and harvesting; manufacture of flour; whole-wheat flour; bread flour; pastry flour.

Macaroni.—Kinds; how made; recipes.

Study of Yeast.—Fermentation.

White Bread.—Mixing ; kneading ; rising ; baking ; digestion of bread ; food value of bread ; uses for stale bread.

Relation of Food to Life.—Elements in the body ; classes of foodstuffs ; functions of food.

Food Adjuncts.

Diet.

Meat.—A slice from the round ; composition ; structure ; effect of heat ; experiments to show the effect of hot and cold water ; good meat ; cuts of meat ; manner of cooking different cuts ; recipes illustrating the cooking of different cuts of meat.

Economy in Marketing.

Food Value of Meat.

Digestibility of Meat.

Soups.—Food value ; soup kettle ; materials for soup stock ; helpful hints about making and using soup stock ; recipes.

Poultry.—Food value ; digestibility ; selecting poultry ; how to prepare a fowl for fricassee.

Lesson in digestion illustrated by the digestive organs of a fowl.

Fish.—Study of the structure ; how to know fresh fish ; how to clean fish ; fish suitable for baking, broiling, boiling ; recipes ; warmed-over fish ; recipes ; food value and digestibility of fish.

Shell Fish.—Kinds ; study of the oyster ; directions as to serving raw ; recipes.

Fats and Oils.—Source ; food value ; digestion ; trying out and clarifying fats ; points about frying ; recipes illustrating.

Fruit.—Definition ; study of an apple ; composition and food value ; preparing and serving fresh fruit ; dried fruits ; directions for stewing fruit ; recipes.

Vegetables.—Food value of vegetables ; vegetables that combine with other food served at the same meal ; when to buy vegetables ; care of vegetables ; preparation of fresh vegetables ; dried vegetables ; canned vegetables ; general rules for cooking vegetables ; recipes illustrating methods.

Salads.—Ingredients ; dressings ; food value ; recipes.

Sugar.—Food value ; source ; molasses ; trade names ; experiments in boiling ; recipes for candy.

Cakes.—Butter cakes ; sponge cakes ; rules for the proportion of ingredients ; directions for mixing and baking.

Pudding.—Recipes for light puddings.

Preservation of Food.—Fermentation and putrefaction ; sterilization ; drying ; salting ; pickling ; canning.

Jelly Making.—General directions ; recipes.

Special Diets.—For babies ; for different occupations ; for different climatic conditions ; for invalids ; recipes.

Beverages.—Composition; food value; directions for making.

Directions for Keeping Household Accounts.—Cost per plate of meals.

Menu Making.

Laundering.—General directions ; washing dish towels.

First Aid Treatment.

Model Sick Room.

Housekeeping.—Furnishings ; systematic care of cellar, attic and rooms of the house.

PREFACE TO CATALOGUE OF MUSICAL WORKS IN THE NEW YORK POINT SYSTEM.

The creation of this collection of musical works in embossed form is an achievement of notable character and importance, and has been accomplished mainly through the devotion and unremitting exertions of Miss Hannah A. Babcock, extending over a period of thirty-five years.

This is an exceptional field of study and endeavor, so that suitable selections, accurate transcription and proof-reading can only be done by one having a comprehensive knowledge of the complicated problems presented in visual notation, and of the means by which they are resolved into a complete and clear tangible notation.

Miss Babcock began the study of the correlation of these subjects in 1876, and in 1881 made an excellent revision of the New York Point Musical Notation, first published by me in 1872.

She also transcribed the technical and theoretical works shown in the following list, viz: Normal Course of Pianoforte Technic, Organ Method, Vocal Method, Violin Method, the works in Composition, Counterpoint, Harmonic Notation and the masterpiece on Harmony, entitled Materials Used in Musical Composition, 5 volumes.

A recent and most important addition to this collection is the compilation of the New York Point Hymn-Tune Book, in two volumes, comprising six hundred hymn tunes, twenty-eight double chants and eight settings of the Lord's Prayer.

In the catalogue of instrumental music for the piano and for the organ is a relatively small number of pieces, prepared by others. When possible, it has been Miss Babcock's practice to read and compare these pieces with the staff edition in order to secure accuracy. In this way corrections have often been made in such pieces, and occasionally an entire work has been written

anew. This deserves mention, as it illustrates the influence of both character and method in the endeavor to secure the best results.

After a piece has been selected, edited, written and proof-read, it must be scrutinized, measure by measure, in order that it may be properly graded for teaching and for study. The magnitude of this part of Miss Babcock's work is shown in the comprehensive list of piano music classified in ten grades.

Finally, in order that all the embossed selections may be available, it is essential that the entire collection shall be arranged in a catalogue, giving such information as will enable one to intelligently choose and easily procure any of the publications. This important and exacting work has year by year been done by Miss Babcock.

In a word, the New York Point Library of Music is mainly the product of Miss Babcock's intelligence, industry and devotion; and it is worthy of note that this work has been done in addition to the performance of her duties as instructor and director of music in this school.

Wm. B. Wait,
Emeritus Principal.

The New York Institution for the Blind.

CATALOGUE OF MUSICAL WORKS IN THE NEW YORK POINT SYSTEM.

These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

TEXTUAL AND LITERARY WORKS.

Technical.

Guitar Method, Carcassi, Parts I and II $3.00
Key to the New York Point Musical Notation, Wm. B. Wait ..... .25
Normal Course of Pianoforte Technic, Wm. B. Wait 1.60
Organ Method,† Dr. J. Stainer, 2 vols 2.00
Panofka's Vocal Lessons, 2 vols ..... .40
Touch and Technic, Dr. Wm. Mason, Vol. I ..... .75
Violin Method, L. Schubert, first part 2.00

Notation.

New York Point Musical Notation, Wm. B. Wait 1.00
New York Point Musical Notation, duplicate in line and point 1.00
New York Point Musical Notation in Line 1.00

Theory.

Composition, Dr. J. Stainer 2.25
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Handel, G. F.....Harmonious Blacksmith; Theme with Variations (Von Bülow). G. Schirmer, N. Y..... 6

" " .....Largo, G. Arr. for the Piano by Wm. Mason. E. Schuberth & Co., N. Y..... 4

Heins, C.....Dance of the Sylphs, Op. 194. T. Presser, Phila..... 3

Heller, S.....Curious Story, Op. 138, No. 9 (Scharfenberg). G. Schirmer, N. Y 5

" " .....Tarantelle, Op. 85, No. 2. G. Schirmer, N. Y 5

" " .....Petite Tarantelle. G. Schirmer, N. Y 4

" " .....Il Penseroso, Op. 45, No. 16.† G. Schirmer, N. Y 5

Hewitt, H. D ....With Wind and Tide March (4 hands). T. Presser, Phila..... 4

Hiller, F.....13 Rhythmical Studies, Op. 56, Book 1; Schlesinger edition, Berlin.

No. 1	Moderato, $\frac{4}{4}$ and $\frac{3}{4}$ time	4
2	Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time	5
3	Andante grave, $\frac{5}{4}$ time.....	5
4	Allegro appassionato, $\frac{3}{4}$ and $\frac{4}{4}$ time	7
5	Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time.....	5

† Prescribed for Regents Examinations.

No. 6 Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time..... 6
7 Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time..... 6
8 Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time 6
9 Andante melanconico, $\frac{4}{4}$ and $\frac{3}{4}$ time..... 4
10 Allegro vivace e con grazia, $\frac{12}{8}$ and $\frac{9}{8}$ time..... 7
11 Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time..... 6
12 Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time..... 6
13 Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time 7

Hiller, F.....Alla Marcia, Op. 79, No. 1 (Schneider). The John Church Co., N. Y 3

Hoffman, C.....Romance, On the Heights. G. Schirmer, N. Y..... 2

Holst, E .....Marche Triomphale—On to the Battle (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis..... 6

" " .....Revel of the Witches (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis 6

Horvath, G.....6 Melodic Octave Studies, Op. 43, Book 1. T. Presser, Phila.

No. 1, Veloce, G..... ... 7
2, Moderato, C..... 7
3, Allegretto, D..... 7
No. 4, Allegro, E min..... 7
5, Moderato, A flat..... 7
6, Allegretto, F sharp..... 7

Horvath, G.....Waving Scarves, Op. 84, No. 2. T. Presser, Phila..... 6

" " .....12 Characteristic Pieces without Octaves, Op. 109. T. Presser, Phila.

No. 1 The Clown..... 1
2 Janizary March 1
3 Joy in the Dance..... 1
4 Bird on the Bough.... 1
5 Italian Dance Scene... 1
6 The Mill Wheel..... 1
No. 7 Babe's Waltz... 1
8 On Flowery Mead..... 1
9 Hungarian Dance..... 1
10 Old French Dance..... 1
11 Styrian 1
12 The Goose Step..... 1

Jadassohn, A .....Children's Dance, Op. 17, No. 3† (Foote). T. Presser, Phila. 3

Jensen, A .....Wanderbilder (Scenes of Travel), Op. 17 (Oesterle). G. Schirmer, N. Y.

No. 1 Greeting at Morn..... 4
2 Joyous Rambling 5
3 The Mill..... 4
No. 4 The Wayside Cross..... 4
5 Distant View..... 5
6 Village Festival..... 5

Jungman, A.....Heimweh, Op. 117. G. Schirmer, N. Y..... 3

Karganoff, G .....By the Brookside, Op. 27 (Vogrich). G. Schirmer, N. Y.. 7

Ketterer, E .....Saltarelle, Op. 266. G. Schirmer, N. Y..... 6

Kirchner, T.....Albumblatt (Album Leaf) (Scharfenberg). G. Schirmer, N. Y. 3

Köhler, L.....Easy Pieces for Beginners, Op. 190. G. Schirmer, N. Y..... 1

Kontski, A. de....Polonaise, Op. 271. Schott Bros., Mayence 6

Kuhlau, F. E.....Sonatina, C, Op. 20, No. 1 (Klee). G. Schirmer, N. Y.... 3

" " .....Sonatina, G, Op. 55, No. 2† (Klee). " " 4

" " .....Sonatina in C, Op. 55, No. 3† (Klee). " " 4

† Prescribed for Regents Examinations.

Kullak, T .....Scenes from Childhood, Op. 81 (Klauser). G. Schirmer, N. Y.

No. 1	Child's Prayer	2	No. 7	The Angel in the Dream	3
2	The Little Wanderer	2	8	The Nightingale	3
3	Grandmother Tells a Ghost Story	2	9	Spinning Song	3
4	Opening of the Children's Party	2	10	The Ghost in the Chimney	3
5	Loving Soul and a Pure Heart	2	11	The Little Hunters	3
6	The Race	3	12	The Little Rope Dancers	3

Larregla, J .....La Coquetuela, Mazurka de Salon (Orem). T. Presser, Phila 8

Liadow, A .....Valse Badinage, The Musical Snuff-Box, Op. 32 (Oesterle). G. Schirmer, N. Y 6

Lichner, H .....12 Characteristic Pieces.† G. Schirmer, N. Y.

No. 1	Entreaty	2	No. 7	Elegy	3
2	Contemplation	2	8	Scherzo	3
3	Longing	2	9	Polonaise	3
4	After School	3	10	Rondo	3
5	To the Playground		11	Italian Romance	3
6	Solitude	3	12	Aria	3

Lichner, H .....Bunte Blumen (Gay Flowers), Op. 111. G. Schirmer, N. Y.

No. 1	Tausendschön (Daisy,	2
4	Tulpe (Tulip)	3

Lichner, H.....Abendlied. Devotion, E flat (Scharfenberg). G. Schirmer, N. Y 2

Liebling, E.....Spring Song, Op. 33. John Church Co., N. Y 6

Lieurance, T .....Valse Impromptu, A flat. T. Presser, Phila 4

Liszt, F.....Liebesträume, No. 2, E.† G. Schirmer, N. Y 8

" " .....Liebesträume, No. 3, A flat.† G. Schirmer, N. Y 9

" " .....Transcription of Wagner's Spinning Song, from the Flying Dutchman (Scharfenberg). G. Schirmer, N. Y 10

" " .....Hungarian Rhapsody, No. 2 (4 hands); simplified arrangement (Bendel). G. Schirmer, N. Y 5

" " .....Transcription of Chopin's Polish Song, Maiden's Wish. G. Schirmer, N. Y 8

" " .....Transcription of Schubert's Soirées de Vienna, No. 6, Valse-Caprice.† G. Schirmer, N. Y 8

" " .....Transcription of Schubert's Song, Hark, Hark! The Lark (Parsons). G. Schirmer, N. Y 9

" " .....Transcription of Schubert's Song, La Sérénade (Parsons). T. Presser, Phila 8

Litolff, H.....Spinning Song, A flat. G. Schirmer, N. Y 7

Loeschhorn, A.....Aus der Kinderwelt, Op. 96. Ditson & Co., N. Y.

No. 1	Sabbath Morning	2	No. 7	The Chase	3
2	The Little Postillion	2	8	Lullaby	3
3	There Was Once a King	2	9	A Dance	3
4	In the Boat	2	10	The Little Soldier	3
5	The Request	2	11	In a Hurry	3
6	The Cuckoo	3	12	Good Night	4

† Prescribed for Regents Examinations.

Lysberg, C. B.....La Baladine, Op. 51. G. Schirmer, N. Y 6
" " .....La Fontaine, Idylle, Op. 34 (Klauser). G. Schirmer, N.Y. 8

MacClymont, W. E..Sunflower Dance, Op. 11, No. 1. T. Presser, Phila..... 4

MacDowell, E. A...The Witches' Dance (Hexentanz), Op. 17, No. 2. G. Schirmer, N. Y 9
" " Humoresque, Op. 18, No. 2. G. Schirmer, N. Y 9
" " ...Woodland Sketches, Op. 51.† A. P. Schmidt, N. Y.

No. 1 To a Wild Rose..... 3
2 Will o' the Wisp 7
3 At An Old Trysting Place..... 5
4 In Autumn 6
5 From an Indian Lodge.. 4
No. 6 To a Water Lily..... 7
7 From Uncle Remus..... 6
8 A Deserted Farm..... 4
9 By a Meadow Brook.... 6
10 Told at Sunset 5

MacDowell, E. A...Moto Perpetuo, A flat, Op. 46, No. 2. Breitkopf & Härtel, Leipsic 8
" " Sea Pieces, Op. 55. A. P. Schmidt, N. Y.

No. 1 To the Sea..... 6
2 From a Wandering Iceberg 5
3 Anno Domini, 1620..... 9
4 Starlight 4
No. 5 Song 4
6 From the Depths..... 6
7 Nautilus..... 4
8 In Mid-Ocean 7

Mason, Wm.....Danse Rustique. A la Gigue, E flat, Op. 16. W. A. Pond & Co., N. Y..... 5

Marks, E. F.....Petite Valse de Ballet, Op. 27. T. Presser, Phila..... 4

Martin, G. D .....La Ballerina. T. Presser, Phila..... 6

Maxim, Florence...The Dancing School in Noah's Ark. G. Schirmer, N. Y.

No. 1 The Cat 1
2 The Rooster..... 1
3 The Pig..... 1
4 The Squirrel's Lament 1
5 The Bear 1
6 The Giraffe..... 1
No. 7 The Rabbit..... 1
8 The Rat 1
9 The Kangaroo..... 1
10 The Peacocks..... 1
11 The Elephant and the Mouse. 1
12 Old Noah Himself..... 1

Mendelssohn, F....Rondo Capriccioso, Op. 14† (Von Bülow). G. Schirmer, N. Y..... 9
" ....Fantasie, Op. 16, No. 1,† A min. Breitkopf & Härtel, Leipsic 4
" ....Scherzo, E min., Op. 16, No. 2† (Oesterle). G. Schirmer, N. Y 6
" ....6 Christmas Pieces, Op. 72.† G. Schirmer, N. Y.

No. 1 Allegro non troppo, G... 3
2 Andante sostenuto, E flat. 3
3 Allegretto, G..... 3
No. 4 Andante con moto, D..... 3
5 Allegro assai, G min..... 4
6 Vivace, F 4

† Prescribed for Regents Examinations

Mendelssohn, F....49 Songs Without Words† (Kullak). Ditson & Co., N. Y.

No. 1	Sweet Souvenir	4	No. 26	The Departure	6
2	Regret	3	27	Funeral March	4
3	Hunting Song	6	28	Morning Song	3
4	Confidence	2	29	Venetian Gondellied	5
5	Restlessness	5	30	Spring Song	6
6	Venetian Gondellied	3	31	Meditation	4
7	Contemplation	4	32	Lost Illusions	6
8	Without Repose	6	33	Song of the Pilgrim	4
9	Consolation	2	34	Spinning Song	8
10	Estray	6	35	Shepherd's Complaint	3
11	The Brook	6	36	Serenade	5
12	Venetian Gondellied	3	37	Revery	3
13	The Evening Star	4	38	Adieu	5
14	Lost Happiness	5	39	Delirium	6
15	The Poet's Harp	6	40	Elegie	4
16	Hope	3	41	The Return	3
17	Passion	7	42	Song of the Traveler	4
18	Duetto	4	43	Belief	4
19	On the Seashore	4	44	Forsaken	3
20	Fleeting Clouds	5	45	Tarantella	5
21	Agitation	7	46	Retrospection	4
22	Sadness of Soul	3	47	The Moaning Wind	5
23	Song of Triumph	5	48	The Joyous Peasant	3
24	The Flight	7	49	Gondoletta	3
25	May Breezes	4			

Merkel, G.....Tarantelle, Op. 92. G. Schirmer, N. Y..... 6

" .....Hunting Scene, Op. 65 (Hubbard). T. Presser, Phila.. 5

Mills, S. B.....Gavotte, Op. 31. W. A. Pond, N. Y..... 6

Moschelles, I.....12 Celebrated Studies, Op. 70† (Henselt). G. Schirmer, N. Y.

No. 1	Allegro moderato, C	8
3	Allegro brillante (wind study), G	8
4	Sostenuto e con tranquillezza, E	8
6	Allegro giocoso, D min	8
11	Allegro maestoso e patetico, E flat	9
12	Agitato, B flat min	9

Moszkowski, M ....Serenata, Op. 15, No. 1 (Scharfenberg). G. Schirmer, N. Y..... 6

" " ....Serenata (4 hands), Op. 15, No. 1 (Orem). T. Presser, Phila 5

" " ....Waltz, D flat, Op. 15, No. 5 (Scharfenberg.) G. Schirmer, N. Y..... 5

" " ....In Tempo di Minuetto, Op. 32, No. 1 (Scharfenberg). G. Schirmer, N. Y..... 6

" " ... Melody, F, Op. 18, No. 1 (Klauser). G. Schirmer, N. Y.. 4

" " ....Scherzino, F, Op. 18, No. 2 (Scharfenberg.) G. Schirmer, N. Y..... 6

† Prescribed for Regents Examinations.

Mozart, W. A.....Menuet, F, from Don Giovanni. G. Schirmer, N. Y..... 2
" " .....Sonata, C, No. 1 † (Lebert). G. Schirmer, N. Y..... 4
" " .....Sonata, F, No. 4 † (Lebert). G. Schirmer, N. Y..... 5
" " .....Sonata, F, No. 6 † (Lebert). G. Schirmer, N. Y..... 7

Nevin, E.....A Day in Venice, Op. 25. John Church Co., N. Y.

No. 1	Dawn	5	No. 3	Venetian Love Song	5
2	Gondoliers	5	4	Good Night	5

" " .....Water Scenes, Op. 13. Boston Music Co.

No. 1	Dragon Fly	7	No. 4	Narcissus	5
2	Ophelia	5	5	Barcarolle	7
3	Water Nymph	6			

" " .....La Guitare. Pierrot et Pierrette. Boston Music Co..... 5

Oesterle, L .....Pianists' First and Second Year. A collection of 47 pieces by various authors. G. Schirmer, N. Y.

No. 1	Behr, F	Op. 575, No. 1, Child's Song	1
2	Behr, F	Op. 575, No. 2, In the Month of May	1
3	Behr, F	Op. 575, No. 3, Child's Play	1
4	Behr, F	Op. 575, No. 6, Shepherd's Song	1
5	Biedermann, A. J	Spring Flowers	1
6	Hackh, O	Op. 230, No. 2, The Tin Soldier	1
7	Biedermann, A. J	Op. 91, No. 2, The Old Man in Leather	1
8	Reinecke, C	Op. 107, No. 14, At Sunset	1
9	Hackh, O	Op. 230, No. 5, On the Sea	1
10	Rummel, J	Tyrolienne	1
11	Lange, G	Op. 243, No. 4, Harvest-tide	2
12	Rummel, J	Rondino Galop	1
13	Lichner, H	A Short Story	1
14	Gurlitt, C	Op. 140, No. 7, The Festive Dance	2
15	Thomé, F	Mélodie	1
16	Meister, W	Forget Me Not	2
17	Rohde, E	Marionettes	2
18	Wolff, B	Op. 44, No. 6, Children at Play	2
19	Beethoven, L	Sonatina, No. 1, G	2
20	Poldini, E	General Boom Boom	2
21	Loeschhorn, A	Op. 138, No. 7, In the Twilight	2
22	Haydn, J	Andantino, un poco allegretto	2
23	Thomé, F	Remembrance	1
24	Köhler, L	Op. 243, Going to Church	2
25	Mozart, W. A	Sonatina, C	1
26	Mozart, W. A	Rondo, C	2
27	Spindler, F	Trumpeter's Serenade	2
28	Wolff, B	Op. 50, No. 1, Rondo, G	2
29	Karganoff, A	Op. 25, No. 4, Grandfather's Dance	2
30	Tschaikowsky, P	German Song	2
31	Tschaikowsky, P	Op. 39, Dolly's Funeral	2
32	Bach, J. S	Prelude No. 1, C; from W. T. C	3

† Prescribed for Regents Examinations.

No. 33	Schmoll, A	Op. 50, No. 23, Polonaise	3
34	Hiller, P	Op. 61, No. 10, Butterfly Chase	2
35	Von Wilm, N	Op. 81, No. 16, Mazurka	2
36	Hiller, P	Op. 61, No. 11, Farewell, Dear Home!	2
37	Hiller, F	Op. 117, No. 13, Serenade	3
38	Mendelssohn, F	Wandering	3
39	Löw, J	Cavatina	3
40	Steenfeldt, P. A. D	The Prayer of the King's Daughter	2
41	Schmoll, A	Op. 50, No. 24, Cymbals and Castenets	3
42	Von Wilm, N	Op. 81, No. 10, Gavotte	2
43	Beethoven, L	Minuet, C	2
44	Reinhold, H	Op. 39, No. 9, Hungarian Dance	3
45	Ravina, H	Op. 86, Flattery	3
46	Reinhold, H	Op. 39, No. 2, Fairy Tale	2
47	Hummel, J. N	Scherzo	2

Offenbach, J. Barcarolle, D, from Tales of Hoffmann. Transcribed by Austin. Ditson & Co., N. Y. 6

Orth, L. E. 12 Étude Pieces, Op. 22. G. Schirmer, N. Y.

No. 1	Little Waves	2	No. 7	Sweetly Singing	2
2	At the Farm	2	8	To and Fro	2
3	Little Joker	2	9	Whirligig	3
4	Hand Over Hand	2	10	Finger-chase	3
5	Finger-tips	2	11	The Haymakers	3
6	Hey-day	3	12	Brilliants	3

Paderewski, I. J. Minuet, G, Op. 14, No. 1 † 5
" Melody, B, Op. 8, No. 3. G. Schirmer, N. Y. 4

Poldini, E. Waltzing Doll (Poupeé Valsante). G. Schirmer, N. Y. 4

Raff, J. Fleurette, Romance, C, Op. 75, No. 1. F. Kistner, Leipsic 4
" Fabliau (Fable), Op. 75, No. 2 (Scharfenberg). G. Schirmer, N. Y. 7
" Tarantella, A min., Op. 99, No. 1. G. Schirmer, N. Y. 8
" La Fileuse, Op. 157, No. 2 (Wm. Mason). G. Schirmer, N. Y. 9

Ravina, H. Étude de Style, Op. 14, No. 1. G. Schirmer, N. Y. 6

Reinecke, C. Cavatine, C (Scharfenberg). G. Schirmer, N. Y. 2

Rheinberger, J. The Chase, Impromptu, Op. 5, No. 1 (Scharfenberg). G. Schirmer, N. Y. 8

Richmond, B. Dance of the Honey Bees. J. W. Stern & Co., N. Y. 3

Rivé-King, Julie. Bubbling Spring. Kunkel Bros., St. Louis 8

Rogers, J. H. 6 Little Pieces Without Octaves. G. Schirmer, N. Y.

No. 1	Melody	1	No. 4	Spanish Dance	2
2	Tarantella	2	5	Mazurka	2
3	Gavotte	2	6	March	2

Rubinstein, A. Mélodie, F. Op. 3, No. 1 † (Oesterle). G. Schirmer, N. Y. 5
" Romance, F. Op. 36, No. 1. A. Cranz, Leipsic 4

† Prescribed for Regents Examinations.

Rubinstein, A.....Barcarolle, F min., Op. 30, No. 1 (Oesterle). G. Schirmer, N. Y..... 5

" " .....Romance, E flat, Op. 44, No. 1 (Scharfenberg). G. Schirmer, N. Y..... 6

" " .....Aubade (Morning Serenade), E flat, Op. 75, No. 2 (Parsons). G. Schirmer, N. Y..... 3

" " .....Polka Bohème, G, Op. 82, No. 7 (Scharfenberg). G. Schirmer, N. Y..... 7

Rummel, J. .....Les Allegresses Enfantines, 6 dances. G. Schirmer, N. Y.

No. 1	Valse	1	No. 4	Tyrolienne	2
2	Polka	2	5	Galop	2
3	Polka Mazurka	2	6	Schottisch	2

Sapellnikoff, W.....Petite Mazurka, Op. 2 (Scharfenberg). G. Schirmer, N. Y. 4

" " .....Gavotte, Op. 4, No. 2. G. Schirmer, N. Y..... 5

Sartorio, Arnoldo...Musical Fairy Book, Op. 586. T. Presser, Phila.

No. 1	The Seven Little Goats	1	No. 6	The Tailor's Three Sons	1
2	Dance of the Elves and Gnomes	1	7	Dance of the Nymphs	1
3	Johnnie and Meg	1	8	The Tear Jug	1
4	Little Red Riding Hood	1	9	March of the Clowns	1
5	Dance of the Brownies	1	10	Little Snow-White	1

Scarlatti, D.....Pastorale, E min. (Tausig). G. Schirmer, N. Y..... 6

Scharwenka, X.....Polish Dance, Op. 3, No. 1. " " 6

" " .....Album for the Young, Op. 62. " "

No. 1	Marsch	3	No. 8	Praeludium	5
2	Im Volkston (a Melody)	2	9	Entschwundenes Glück (Lost Happiness)	3
3	Erzählung (a Tale)	2			
4	Barcarolle	3	10	Scherzino	4
5	Minuetto	3	11	Andante	3
6	Gavotte	3	12	Tarantella	5
7	Lied ohne Worte (Song Without Words)	2			

Schehlmann, L.....From Fairyland. T. Presser, Phila..... 3

Scholtz, H.....At the Spring (Scharfenberg). G. Schirmer, N. Y..... 6

Schubert, F.....Minuet, D, from Quartet, No. 8 (Schultz). G. Schirmer, N. Y..... 6

" .....Impromptu, Op. 90, No. 4, Allegretto, A flat (Buonamici). G. Schirmer, N. Y..... 8

" .....Moments Musicals, Op. 94, No. 3. T. Presser, Phila..... 3

" .....Impromptu, Op. 142, No. 2, Allegretto, A flat (Liszt). G. Schirmer, N. Y..... 6

" .....Impromptu, Andante con variazione, B flat, Op. 142, No. 3 (Liszt). G. Schirmer, N. Y..... 8

" .....Scherzo, B flat (Leefson). T. Presser, Phila..... 4

Schubert-Liszt.....La Sérénade, D min. (Leefson). T. Presser, Phila..... 8

" " .....Soirrées de Vienna, No. 6, Valse Caprice †. G. Schirmer, N. Y..... 8

† Prescribed for Regents Examinations.

Schubert-Liszt.....Hark, Hark! The Lark (Parsons). G. Schirmer, N. Y .. 9

Schuett, E .....Étude Mignonne, Op. 16, No. 1 (Scharfenberg). G. Schirmer, N. Y..... 8

" .....Gavotte Humoresque, Op. 17, No. 1 (Leefson). T. Presser, Phila 5

Schumann, G.....Tarantelle, Op. 11 (Scharfenberg). G. Schirmer, N. Y.. 7

Schumann, R..... Cradle Song, G. G. Schirmer, N. Y..... 2

" .....Fantasy Pieces, Op. 12 (Hollaender). G. Schirmer, N. Y.

No. 3 Warum? (Why?) † 6

4 Grillen (Whims) †..... 8

7 Traumes wirren (Dream Tangles) †..... 9

" .....12 Symphonic Études in the form of variations; with appendix of 5 vars. Preface by Vogrich, Op. 13.† G. Schirmer, N. Y..... 10

" ..... Träumerei, Op. 15, No. 7† Romanze, Op. 68, No. 19.† G. Schirmer, N. Y 2

" .....Kreisleriana, B flat, Op. 16, No. 2 † (Hollaender). G. Schirmer, N. Y..... 10

" .....Novelette, F, Op. 21, No. 1 † (Clara Schumann)..... 7

" .....Nachstück (Nocturne), F, Op. 23, No. 4 (Scharfenberg). G. Schirmer, N. Y..... 5

" .....Vienna Carnival Scenes, Op. 26 †. G. Schirmer, N. Y.

No. 2 Romance, G min.... 4

3 Scherzino, B flat.... 5

" .....Romance, F sharp, Op. 28, No. 2 (Clara Schumann)..... 6

Schumann, R.....Album for the Young, Op. 68,† 43 numbers; Steingraeber edition.

No. 1	Melody	1
2	Soldiers' March	1
3	Humming Song	1
4	A Choral	1
5	A Little Piece	1
6	A Poor Orphan Child	1
7	Hunting Song	1
8	Wild Horseman	2
9	Folk Song	2
10	Happy Farmer	1
11	Siciliano	3
12	Knight Rupert	4
13	May Song	4
14	A Little Study	3
15	Spring Song	3
16	First Loss	2
17	Little Morning Wanderer	3
18	Reapers' Song	2
19	A Little Romance	2
20	Rustic Song	2
21	Lento con espressione	4
22	Roundelay	4
No. 23	Cavalry-piece	4
24	Harvest Song	2
25	Echoes from the Theater	4
26	Moderato con espressione	2
27	Canon	4
28	Remembrance, November 4, 1847 (Mendelssohn's death)	3
29	Strange Man	4
30	Lento assai	4
31	War Song	4
32	Sheherazade	4
33	Vintage Time	4
34	Theme	4
35	Mignon	4
36	Italian Sailors' Song	4
37	Sailor's Song	4
38	Winter Time, No. 1	3
39	Winter Time, No. 2	4
40	Little Fugue	4
41	Northern Song, Greeting to Gade	3
42	Figurated Choral	3
43	New Year's Song	

† Prescribed for Regents Examinations.

Schumann, R.....Forest Scenes, Op. 82, No. 7. Bird as a Prophet. Ditson & Co., N. Y 8

" " ..Birthday March, Op. 85, No. 1 (Werner). G. Schirmer, N. Y.. 3

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Thatcher .....S. M.
Toplady .....7s, 6l.
Truro ....L. M.
Upham.....C. M.
Uxbridge.....L. M.
Vesperi Lux.....7, 7, 7, 5.
Ward .....L. M.
Warsaw.....6, 6, 6, 6, 8, 8.
Warwick .....C. M.
Weihnacht .....8s, 6s, D.
Wellesley .....8s, 7s.
Wentworth .....8s, 4s, 6l.
Westcott .....L. M
Weston.....8s, 7s. D.
Whitefield.....S. M.
Wilson .....8s, 7s.
Winchester Old..C. M.
Woodworth.....L. M.
Worship.....L. M.
Zion .....8, 7, 8, 7, 4, 7.

The 14 double chants are respectively by Beethoven, Boyce, Calah, Cooke, Crotch, Goss (arr. from Beethoven), Havergal, Jones, Lowes, Morley, Randall, Robinson, Smyth.

The 4 settings of the Lord's Prayer are respectively by Lansing, Dressler, and 2 by Salter.

NEW YORK POINT HYMN-TUNE BOOK.

A Collection of 600 Hymn Tunes, also Chants and Occasional Pieces.

CONTENTS OF VOL. II—320 HYMN TUNES, INCLUDING 25 PROCESSIONAL HYMNS; 14 CHANTS AND 4 SETTINGS OF THE LORD'S PRAYER.

HYMN TUNES.

Abiding Grace...C. M.
Ad Lucem.....10s, 4s.
Alford.....7, 6, 8, 6, D.
Alleluia! Alleluia!
Almsgiving.....8, 8, 8, 4.
Alsace .....L. M.
Alverstroke..... 11s, 10s.
America.....6, 6, 4, 6, 6, 6, 4.
Amsterdam.....7s, 6s, D. Irr.
Ancient of Days.
Angels' Song ....11s, 10s, Ref.
Angel's Story....7s, 6s, D.
Angelus.....L. M.
Arlington .....C. M.
Armenia .....C. M.
Ascending Song .C. M.
At the Lamb's High Feast.
Barony.....8s, 7s, D.
Bartholdy .....L. M.
Bath .....6, 6, 8, 6, 8, 8.
Belleville.....L. M.
Bemerton .....C. M.
Benevento.....7s, D.
Bently.....7s, 6s, D.
Bethany.....6, 4, 6, 4, 6, 6, 4.
Beyond.....P. M. Ref.
Blessed Assurance.9s, 10s, Ref.
Blessed Home ...6s, D.
Blumenthal.....7s, D.
Bradbury.....8s, 7s, 6l.
Bradford .....C. M.
Bread of Life ...6s, 4s, D.
Bremen .....L. M. 6l.
Burleigh.....10s
Caledonia .....7, 7, 7, 6, D.
Calm .....L. M.
Camp .....L. M.
Carlisle.....S. M.
Cary .....P. M.
Caryl .....L. M.
Chalvey.....S. M. D.
Chiselhurst .....S. M.
City Road .....6, 6, 9, D.
Clarendon .....C. M.
Claudius .....C. M.
Cloisters .....11s, 5l.
Close to Thee....8s, 7s, Ref.
Cochran .....10, 4, 10, 4, 10, 10.
Colchester .....C. M.
Comber .....S. M.
Come, Ye Disconsolate .....11s, 10s.
Consecration ....7s, D.
Contrast.....8s, D. P.
Contrition .....P. M.
Converse.....8s, 7s, D.
Cranbrook .....S. M.
Culford.....7s, D.
Cutler .....C. M. D.
Day of Rest .....7s, 6s, D.
Deva .....6s, 5s, D. Ref.
Deventer.....L. M.
Diadema .....11, 10, 11, 6.
Dirge .....L. M. 4l or 6l.
Downs .....C. M.
Duane Street ....L. M. D.
Eagley .....C. M.
Eaton .....8s, 6l.
Edengrove .....7s, 6s, D.
Eighmey.....7s.
Elizabethtown ...C. M.
Ellacombe.....7s, 6s, D.
Ellesdie .....8s, 7s, D.
Elm.....C. M.
Elton.....8, 6, 8, 8, 6.
Emmons .....C. M.

Evan.....C. M.
Evanston.....C. M.
Evelyn.....7s,
Even Me.....8, 7, 8, 7, 3, Ref.
Every Day and
Hour.....7s, 9s, Ref.
Ewing.....7s, 6s, D.
Faben..... 8s, 7s, D.
Falkirk.....P. M.
Fellowship.....C. M.
Festal Song.....S. M.
Fillmore.....L. M. 61.
Flemming.....8, 8, 8, 6.
Forward! Be Our Watchword.
Foundation.....11s.
Frederick.....11s.
Geer.....C. M.
Geneva.....C. M.
Germany.....L. M.
Gleason.....7s, 6s.
Glorious Things of Thee are Spoken.
God Be with You .9, 8, 8, 9, Ref.
God of Our Fa-
thers.....P. M.
Godfrey.....6s, 5s, D.
Going Home.....L. M. Ref.
Gorton.....S. M.
Goshen.....11s.
Gouda.....C. M.
Gould.....C. M.
Gratitude.....L. M.
Greek Hymn....6s, 5s, D.
Green Hill.....C. M.
Greenwood.....S. M.
Greeting.....C. M.
Habakkuk.....8, 8, 6, D.
Hampstead.....C. M.
Hankey.....7s, 6s, D. Ref.
Happy Day.....L. M. Ref.
Hark! Hark! My Soul!
Hark! the Voice Eternal.
Hark! What Mean Those Holy
Voices.
Harmony Grove .L. M.
Haydn.....S. M.
Heber.....C. M.
He Leadeth Me..L. M. Ref.
Hendon.....7s.
Henley.....11s, 10s.
Hesperus.....L. M.
Hirst.....8, 7, 8, 7, 4, 7.
Hodges.....7s, 6s, D.
Holmfirth.....C. M. D.
Holy, Holy, Holy! Lord, God Al-
mighty.
Homeland.....7s, 6s, D.
Howard.....C. M.
I am Coming to
the Cross.....7s, Ref.
I Need Thee
Every Hour...6s, 4s, Ref.
Ibstone.....6s.
Illinois.....S. M.
Implicit Trust...7s, 6s.
Intercession New.P. M.
Intercession Old .L, M.
Irae.....L. M.
Jerusalem.....7s, 6s, D.
Jerusalem the Golden!
Jesu, Still Lead On.
Jesus, Saviour,
Pilot Me.....7s, 61.
Jewett.....6s, D
Joshua.....L. M.
Jude.....8s, 7s.
Kedron.....6, 4, 6, 4, 6, 6, 4.
Laban.....S. M.
Lancashire.....7s, 6s, D.
Lausanne.....7s, 6s, D.
Lead, Kindly Light.
Leighton.....S. M.
Leyden.....7s, D.
Linwood.....L. M.
Llandaff.....C. M.
Los Angeles.....8, 8, 6, D.
Love Divine.....8s, 7s, D.
Loving Kindness.L. M.
Lucas.....P. M.
Lundie.....6, 4, 6, 4, 6, 6, 6, 4.
Luther.....L. M.
Lux Benigna....10, 4, 10, 4, 10, 10.
Lux Eoi.....8s, 7s, D.
Magdalen.....L. M. 61.
Maidstone.....7s, D.

Maitland .....C. M.
Margaret .. ..8, 8, 8, 8, 6.
Marion .....S. M. Ref.
Martyn .....7s, D.
Materna .....C. M. D.
Mear .....C. M.
Meditation .....11s, 8s.
Mendon .....L. M.
Messiah .....7s, D.
Meribah .....8, 8, 6, P.
Middletown .....8s, 4s.
Migdol .....L. M.
Missionary Chant..L. M.
Missionary Hymn..7s, 6s, D.
Monmouth .....8s, 6l.
Moore .....6s, 5s.
More Love to Thee .....6, 4, 6, 4, 6, 6, 4.
Morning.....6s, 5s, P.
Morn's Roseate Hues Have Decked the Sky.
Moultrie .....8s, 7s, D.
Munus .....7s.
Nashville.....8s, 6l.
Nearer Home....S. M. D.
Newark .....S. M.
Norcott.....6s, 5s, D.
Novello .....8, 7, 8, 7, 4, 7.
O Mother Dear, Jerusalem.
O Perfect Love ..11s, 10s.
Olney .....C. M.
One More Day's Work .....P. M. Ref.
Onward, Christian Soldiers.
Orono .....10s, 4s.
Overberg .....L. M.
Palm Sunday....L. M.
Paradise .....8s, 6s, Ref.
Pass Me Not ....8s, 5s, Ref.
Patmos.....7, 6, 8, 6, D.
Pax Tecum.....10s.
Penitence .....6s, 5s, D.
Pentecost.....L. M.
Percivals .....7s.
Peterboro .....C. M.
Pilgrims.....11s, 10s, Ref.
Plymouth .....C. M.
Precious Name ..8s, 7s, Ref.
Puritan .....L. M.
Racine .....C. M.
Radiance .....C. M.
Radiant Morn ...8, 8, 8, 4.
Ravendale .....8, 8, 6, D.
Rejoice, the Lord is King!
Rescue the Perishing .....P. M. Ref.
Resignation .....S. M.
Rest .....L. M.
Resurrexit.....P. M.
Retreat.....L. M.
Rex Regum .....C. M. D.
Reynoldstone....7s, 6l.
Rhodes.....S. M.
Richmond .....S. M. D.
Righini.....6, 6, 4, 6, 6, 6, 4.
Rodigast .....P. M.
Rosedale .....L. M.
Rothwell .....L. M.
Russian Hymn ..P. M.
Ruth .....C. M.
Rutherford .....7s, 6s, D.
Sabbata .....C. M.
Salzburg .....7s, D.
Samuel .....6, 6, 6, 6, 8, 8.
Sarum .....10, 10, 10, Hallelujah.
Sawley .....C. M.
Scotland .....12s.
Sebastian .....L. M.
Sefton.....L. M.
Selvin.....S. M.
Service .....C. M. D.
Sessions .....L. M.
Shirland .....S. M.
Shortle.....8, 8, 6, D.
Shout the Glad Tidings.
Sicily .....8s, 7s.
Silesius .....L. M. 6l.
Simpson.....C. M.
Sinai .....C. M.
Sleepers Wake...P. M.
Solitude 7s
Something for Jesus.....6, 4, 6, 4, 6, 6, 6, 4.
Spanish Hymn ..7s, D.

Spohr .....C. M. D.
Spring .....C. M.
St. Aelred.....8, 8, 8, 8, 4.
St. Andrew of Crete.....6s, 5s, D.
St. Barbara .....L. M.
St. Colomb .....7, 6, 8, 6, D.
St. Cyprian.....8s, D.
St. Edmund .....6, 4, 6, 4, 6, 6, 4.
St. Fabian.....7s, D.
St. George.....S. M.
St. George's, Bolton .....7s, 6s, D.
St. George's, Windsor.....7s, D.
St. Gertrude. ...6s, 5s, D. Ref.
St. Hill.....6s, 5s, D.
St. Marguerite...C. M.
St. Theresa .....6s, 5s, D. Ref.
State Street .....S. M.
Sutherland .....L. M.
Swabia .....S. M.
Sweet Hour of Prayer .....8s, D
Sweet Saviour, Bless Us Ere We Go.
Sylvester .....7s, 6s.
Tarry With Me, O My Saviour!
Tell It Out .....P. M.
Temple .....C. M.
Tetworth .....8, 7, 8, 8, 7.
Thalberg .....7s, 6s, D.
The Day is Past and Over.
The Kingdom Coming .....6, 6, 8, 6, 6, 8, Ref.
The Rock of Refuge .....L. M. Ref.
The Solid Rock..L. M. Ref.
The Son of God Goes Forth to War.
Theodore .....L. M.
Thornton .....S. M.
Tidings .....P. M.
To Thee, O Comforter Divine.
Transfiguration..C. M.
True-Hearted, Whole-Hearted..11s, 10s, Ret.
Truman .....C. M. D.
Varina .....C. M. D.
Veni ..... S. M.
Vexillum .....6s, 5s, 12l.
Victory.....S. M.
Vigil .....S. M.
Vigilate .....7, 7, 7, 3.
Vincent .....8s, 4s, D.
Visio Domini .....11s, 10s.
Vox Dilecti.....C. M. D.
Wake, Awake, for Night Is Flying.
Waratah .....L. M.
Waring .....C. M. 6l.
Washington .....L. M.
Watchman .....7s, D.
Weary of Earth.
Webb .....7s, 6s, D.
Welton .....L. M.
Wessex .....8, 6, 8, 6, 8, 8.
Westlake .....C. M. D.
Westminster.....C. M.
We March, We March to Victory.
Whithington.....S. M.
Wilmot.....8s, 7s.
Wimborne.....L. M.
Windham .....L. M.
Woodland .....8, 6, 8, 8, 6.
Woodstock.....C. M.
Work Song .....7s, 6s, D.
Yoakley .....L. M. 6l.
Zephyrs .....L. M.

The 14 double chants are respectively by Aldrich, Attwood, Barnby, Battishill, Crotch, Dupuis, Handel, Kettle, Norris, Smart, Smith (unknown), Wesley, Woodward.

The 4 settings of the Lord's Prayer are respectively by Hammond, Schilling, Wilkinson and Shepard.

EIGHTY-TWO HYMN TUNES IN VARIOUS METERS.

America, 6s, 4s.
Amsterdam, 7s, 6s, D. Irr.
Antioch, C. M.
Arlington, C. M.
Autumn, 8s, 7s, D.
Azmon, C. M.
Balerma, C. M.
Bemerton, C. M.
Boylston, S. M.
Carlisle, S. M.
Christmas, C. M.
Clarendon, C. M.
Colchester, C. M.
Comber, S. M.
Coronation, C. M.
Cowper, C. M.
Cranbrook, S. M.
Creation, L. M. D.
Dennis, S. M.
Downs, C. M.
Duke Street, L. M.
Dundee, C. M.
Faben, 8s, 7s, D.
Geer, C. M.
Germany, L. M.
Gorton, S. M.
Hamburg, L. M.
Handel, S. M.
Harmony Grove, L. M.
Harwell, 8s, 7s, 6l.
Haydn, S. M.
Hebron, L. M.
Italian Hymn, 6s, 4s.
Jerusalem the Golden, 7s, 6s, D.
Laban, S. M.
Leighton, S. M.
Lenox, H. M.
Leyden, L. M.
Loving Kindness, L. M.
Luther, S. M.
Manoah, C. M.
Marlow, C. M.
Mear, C. M.
Mendon, L. M.
Meribah, C. P. M.
Migdol, L. M.
Missionary Chant, L. M.
Missionary Hymn, 7s, 6s, D.
Morning, 6s, 5s, P.
Nashville, L. P. M.
Newark, S. M.
Noel, C. M.
Old Hundred, L. M.
Olivet, 6s, 4s.
Olmutz, S. M.
Olney, S. M.
Park Street, L. M.
Pleyel's Hymn, 7s.
Portuguese Hymn, 11s.
Rockingham, L. M.
Rothwell, L. M.
Scotland, 12s.
Shirland, S. M.
Sicily, 8s, 7s, 4s.
Silver Street, S. M.
Solid Rock, L. M. Ref.
Solitude, 7s.
St. Ann's, C. M.
State Street, S. M.
St. Martyn's, C. M.
St. Thomas, S. M.
Tallis' Evening Hymn, L. M.
Thornton, S. M.
Uxbridge, L. M.
Varina, C. M. D.
Ward, L. M.
Warwick, C. M.
Webb, 7s, 6s, D.
Windham, L. M.
Whithington, S. M.
Woodland, C. M.
Woodstock, C. M.

NOTE.—The above 82 Hymn Tunes are found in the collection of 600, but the title differs in the case of six, viz.:

Handel is called Thatcher.
Jerusalem the Golden is called Ewing.
Noel is called Denny.
Solid Rock is called The Solid Rock.
St. Ann's is called St. Anne.
Tallis' Evening Hymn is called Evening Hymn.

GUITAR MUSIC.

Arpeggio exercises.
Charming Gavotte, Le Thiere.
Caprice, King.
Guitar Method, Carcassi.

NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification of the foregoing list of pianoforte music is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR

Behr, F .....Op. 575, No. 1 Child's Song
2 In the Month of May
3 Child's Play
6 Shepherd's Song
All from Pianists' First and Second Year (Oesterle)

Biedermann, A. J.....Spring Flowers, from Pianists' First and Second Year (Oesterle)

" .....Op. 91, No. 2, The Old Man in Leather, from Pianists' First and Second Year (Oesterle)

Burgmüller, F..... ..Op. 100, 25 Progressive Pieces

No. 1	Candor	No. 5	Innocence
2	Arabesque	7	Clear Stream
3	Pastoral	10	Delicate Flower

Ehmant, A.....36 Melodic and Rhythmical Studies, Book I †

No. 1	Little Melody	No. 10	Tyrolienne
2	Variation of No. 1	11	Swing Song
3	Variation of No. 1	12	Cantilene
4	Variation of No	13	Consolation
5	Waltz	14	Prelude
6	Chase	15	Étude No. 1
7	Theme	16	Étude No. 2
8	Waltz	17	Étude No. 3
9	March	18	Étude No. 4
		19	Divertissement

Gounod, C.....Les Pifferari (The Bagpipers). Schott Bros., Mayence

Gurlitt, C.....Op. 74, Aus der Kinderwelt

No. 1	Morning Song	No. 5	Slumber Song
2	The Friendless Child	7	Choral
3	Cradle Song		

Gurlitt, C.....Op. 130, 35 Easy Studies

No. 1	Morning Greeting	No. 5	Off to the Meadows
2	Mischievous Boy	6	March of the Tin Soldiers
3	The Gentle Maiden	7	In the Garden
4	Prayer	8	Ländler

Hackh, O.....Op. 230, No. 2, The Tin Soldier
5, Barcarolle, On the Sea
Both from Pianists' First and Second Year (Oesterle)

† Prescribed for Regents Examinations

Horvath, G.....Op. 109, 12 Characteristic Pieces without octaves

No. 1 The Clown
2 Janizary March
3 Joy in the Dance
4 Bird on the Bough
5 Italian Dance Scene
6 The Mill Wheel
No. 7 Babe's Waltz
8 On Flowery Mead
9 Hungarian Dance
10 Old French Dance
11 Styrian
12 The Goose Step

Köhler, L.....Op. 190, 36 Easy Pieces for Beginners

Lichner, H.....A Short Story, from Pianists' First and Second Year (Oesterle)

Maxim, Florence.....The Dancing School in Noah's Ark

No. 1 The Cat
2 The Rooster
3 The Pig
4 The Squirrel's Lament
5 The Bear
6 The Giraffe
No. 7 The Rabbit
8 The Rat
9 The Kangaroo
10 The Peacocks
11 The Elephant and the Mouse
12 Old Noah Himself

Mozart, W. A.....Sonatina, C, from Pianists' First and Second Year (Oesterle)

Reinecke, C.... .....Op. 107, No. 14, At Sunset, from Pianists' First and Second Year (Oesterle)

Rogers, J. H.....6 Little Pieces without octaves, No. 1, Melody

Rummel, J.....Les Allegresses Enfantines, No. 1, Waltz

" .....Tyrolienne, from Pianists' First and Second Year (Oesterle)

" .....Rondino Galop, from Pianists' First and Second Year (Oesterle)

Sartorio, A .....Op. 586, Musical Fairy Book

No. 1 The Seven Little Goats
2 Dance of the Elves and Gnomes
3 Johnny and Meg
4 Little Red Riding Hood
5 Dance of the Brownies
No. 6 The Tailor's Three Sons
7 Dance of the Nymphs
8 The Tear Jug
9 March of the Clowns
10 Little Snow-White

Schumann, R.....Op. 68, Album for the Young †

No. 1 Melody
2 Soldiers' March
3 Humming Song
4 A Choral
No. 5 A Little Piece
6 A Poor Orphan Child
7 Hunting Song
10 Happy Farmer

Smith, Hannah .....Op. 16, Miniatures

No. 1 Rock-a-Bye Song
2 Vacation March
3 The Brooklet
4 Coaxing
5 Sparkling Wavelets
6 Here We Go!
No. 7 Criss Cross
8 May Song
9 Turkish Patrol
10 In the Greenwood
11 Butterflies
12 A Dismal Day

Spindler, F.....Op. 44, May Bells. 12 Songs Without Words

No. 1 Tranquillo
2 Semplice
3 Gioviale
No. 4 Intimo
5 Dolcemente

† Prescribed for Regents Examinations.

Swift, N. E.... ... ..A Day at the Fair

No. 1 The Merry-Go-Round
2 The Pop-corn Boy
3 The Pretty Little Girl
No. 4 The Prize Pony
5 The Horse Race
6 A Tired Child

Swift, N. E.....12 Children's Pieces

No. 1 Mistress Mary, Quite Contrary
2 In the Bazaar
3 Jack in the Box
4 The North Wind Doth Blow
5 The Grasshopper
6 The Bogie Man
No. 7 Down by the Frog Pond
8 The Old Clock
9 The Japanese Doll
10 Ding, Dong, Bell
11 The Owl
12 Little Bo-Peep

Thomé, F.... .....Mélodie, from Pianists' First and Second Year (Oesterle)

" ....Remembrance, from Pianists' First and Second Year (Oesterle)

Wait, Wm. B.....Normal Course of Pianoforte Technic

SECOND YEAR

Bach, J. S .....12 Little Preludes †

No. 1 Moderato, C
2 Tempo commodo, C min.
No. 9. Molto moderato, E min.
10. Moderato, F

Baumfelder, F.....Op. 270, No. 6, Music Box

Beethoven, L.....Sonatina, G, from Pianists' First and Second Year (Oesterle)

" .....Minuet, C, from Pianists' First and Second Year (Oesterle)

" .....Nouvelle Bagatelle

Blakeslee, A. C.... ....Op. 25, Crystal Fountain Waltz

Burgmüller, F.... ....Op. 100, 25 Progressive Pieces

No. 4 Little Reunion
6 Progress
8 Graceful
9 The Chase
11 The Blackbird
12 Farewell
No. 13 Consolation
14 Styrienne
15 Ballad
16 Gentle Complaint
17 Prattler
18 Inquietude
19 Ave Maria

Clementi, M.... .....Op. 36, 6 Sonatinas †

No. 1 Allegro, Andante, Vivace, C
No. 2 Allegretto, Allegretto, Allegro, G

Due, F.....Bric-à-Brac, Album Musical

No. 1 Fragile
2 Valenciennes
3 Le Pont des Baisers
4 Petite-Maître
5 Malgré-moi
No. 6 Synnóve
7 L'Épinette
8 Fumée
23 Partout
24 Sur La Route de Bayreuth

Dutton, Theodora...5 Little Tone Stories

No. 1 Boating Song
2 Gipsey Dance
3 The Night Wind
No. 4 The Spinning Wheel
5 The Happy Secret

† Prescribed for Regents Examinations.

Ehmant, A.....36 Melodic and Rhythmical Studies, Book II †

No. 1	Resignation	No. 4	Rustic Dance
2	Capriccietto	5	Study in Thirds
3	Polka	6	Quickstep

Engelmann, H.....Op. 620, No. 2, Awakening

Gade, N. W.....Op. 36, Christmas Pieces †

No. 1	The Christmas Bells	No. 3	The Christmas Tree

Gounod, C.....Marche Pontificale, F

Gurlitt, C.....Op. 74, Aus der Kinderwelt

No. 4	After School	No. 14	In the Garden
6	Santa Claus Song	16	A Winter Day
9	Tin Soldiers' March	19	Evening Prayer

" "..... Op. 101, No. 3, Serene Morning

" "..... Op. 130, 35 Easy Studies

No. 9	The Daring Horseman	No. 17	The Rope Dancer
10	Happy Hours	18	A Ditty
11	A Little Dance	20	The Lament
12	A Round Dance	21	From the North
13	Children's Ball	22	Rustic Dance
14	Sunshine	23	Serious Moments
15	Under the Village Limes	31	Innocence
16	At the Pianoforte		

" "..... Op. 140, No. 7, The Festive Dance, from Pianists' First and Second Year (Oesterle)

Handel, G. F. .....Fugue No. 1, from 6 Fugues

Haydn, J..... Andantino, from Pianists' First and Second Year (Oesterle)

Hiller, P.....Op. 61, No. 10, Butterfly Chase, from Pianists' First and Second Year (Oesterle)

" "..... Op. 61, No. 11, Farewell, Dear Home, from Pianists' First and Second Year (Oesterle)

Hoffman, C.....Romance, On the Heights

Hummel, J. N.....Scherzo, from Pianists' First and Second Year (Oesterle)

Karganoff, G.....Op. 25, No. 4, Grandfather's Dance, from Pianists' First and Second Year (Oesterle)

Köhler, L.....Op. 243, Going to Church, from Pianists' First and Second Year (Oesterle)

Kullak, T..... Op. 81, Scenes from Childhood

No. 1	Child's Prayer
2	The Little Wanderer
3	Grandmother Tells a Ghost Story
4	Opening of the Children's Party
5	Loving Soul and a Pure Heart

Lange, G .....Op. 243, No. 4, Harvest Tide, from Pianists' First and Second Year (Oesterle)

Lichner, H.....12 Characteristic Pieces

No. 1	Entreaty	No. 3	Longing
2	Contemplation		

" "..... Abendlied, Devotion, E flat

† Prescribed for Regents Examinations.

Lichner, H.... ....Op. 111, Bunte Blumen (Gay Flowers)
No. 1 Tausendschön (Daisy)

Loeschhorn, A.....Op. 96, Aus der Kinderwelt
No. 1 Sabbath Morning
2 The Little Postillion
3 There Was Once a King
No. 4 In the Boat
5 The Request

Loeschhorn, A.....Op. 138, No. 7, In the Twilight, from Pianists' First and Second Year (Oesterle)

Meister, W.....Forget Me Not, from Pianists' First and Second Year (Oesterle)

Mendelssohn, F....Songs Without Words †
No. 4 Confidence
No. 9 Consolation

Mozart, W. A.....Rondo, C, from Pianists' First and Second Year (Oesterle)
" " .....Menuet, F, from Don Giovanni

New York Point Hymn-Tune Book

Orth, L. E.....Op. 22, 12 Études
No. 1 Little Waves
2 At the Farm
3 Little Joker
4 Hand Over Hand
No. 5 Finger Tips
6 Sweetly Singing
8 To and Fro

Poldini, E.... .....General Boom Boom, from Pianists' First and Second Year (Oesterle)

Reinecke, C.....Cavatine, C

Reinhold, H.....Op. 39, No. 2, Fairy Tale, from Pianists' First and Second Year (Oesterle)

Rogers, J. H.....6 Little Pieces without octaves
No. 2 Tarantella
3 Gavotte
4 Spanish Dance
No. 5 Mazurka
6 March

Rohde, E.....Marionettes, from Pianists' First and Second Year (Oesterle)

Rummel, J.....Les Allegresses Enfantines
No. 2 Polka
3 Polka Mazurka
4 Tyrolienne
No. 5 Galop
6 Schottisc

Scharwenka, X.....Op. 62, Album for the Young.
No. 2 Im Volkston (A Melody)
3 Erzählung (A Tale)
7 Lied ohne Worte (Song Without Words)

Schumann, R.....Op. 68, Album for the Young
No. 8 Wild Horseman
9 Folk Song
16 First Loss
18 Reapers' Song
No. 19 A Little Romance
20 Rustic Song
24 Harvest Song
26 Moderato con espressione

Schumann, R.....Op. 15, No. 7, Träumerie,† Op. 68, No. 19, Romanze †
" .....Wiegenliedschen (Cradle Song)

Seeboeck, W. E. C...The Dream Fairy

† Prescribed for Regents Examinations.

Smith, Hannah.....Op. 18, Storiettes

No. 1 Grandmother's Story
2 Farewell, My Dear
3 The Golliwog
No. 4 Told at Twilight
5 All on a Summer's Day
6 Funeral of the Tin Soldier

Spindler, F .....Op. 44, May Bells. 12 Songs Without Words

No. 6 Di buon Umore
7 Giocosamente
8 Tenore
9 Cordiale
No. 10 Dolce
11 Dolente
12 Religioso

Spindler, F .....Trumpeter's Serenade, from Pianists' First and Second Year (Oesterle)

Steenfeldt, P. A. D..The Prayer of the King's Daughter, from Pianists' First and Second Year (Oesterle)

Tschaikowsky, P.....German Song, from Pianists' First and Second Year (Oesterle)

" .....Op. 39, Dolly's Funeral, from Pianists' First and Second Year (Oesterle)

Von Wilm, N.....Op. 81, No. 10, Gavotte, from Pianists' First and Second Year (Oesterle)

" .....Op. 81, No. 16, Mazurka, from " Pianists' First and Second Year (Oesterle)

Wait, Wm. B.....Normal Course of Pianoforte Technic

Westerhout, N.....Rondo d'Amour

Wolff, B.....Op. 44, No. 6, Children at Play, from Pianists' First and Second Year (Oesterle)

" .....Op. 50, No. 1, Rondo, G, from Pianists' First and Second Year (Oesterle)

THIRD YEAR

Atherton, F. P.....Op. 198, Adoration

Bach, J. S..... All of previous year

" ....12 Little Preludes †

No. 3 Vivace, D min.
4 Moderato, D
5 Moderato, E
6 Vivace, E min.
No. 7 Allegro, C min.
8 Molto moderato, D
11 Allegro, F
12 Allegretto, G min.

Bach, J. S.....Prelude No. 1, C, from Well-Tempered Clavichord, from Pianists' First and Second Year. (Oesterle)

Baumfelder, F.....Op. 270, Kinderscenen

No. 1 Sandman Knocks
2 The Stork Has Come
3 Old Ruin
4 Vintage
No. 5 Young Officer
7 Setting Sun
8 Grandma's Tale

Beethoven, L .....Op. 33, 7 Bagatelles, No. 3, Allegretto, F †

" .....Album-Leaf, Für Elise †

" .....Op. 49, No. 2, Sonatina, G †

Blakeslee, A. C.....Op. 9, May Party Dance

† Prescribed for Regents Examinations.

Burgmüller, F.....Op. 100, 25 Progressive Pieces
No. 22 Barcarolle No. 24 Swallow
No. 25 Chevaleresque

Chopin, F.....Op. 28, Prelude No. 6, B min. †
" " .....Op. 28, Prelude No. 7, A †

Clementi, M.....Op. 36, 6 Sonatinas †
No. 3 Spiritoso, Un poco adagio, Allegro, C
4 Allegro con spirito, Andante, Rondo, F
5 Presto, Air Suisse, Rondo, G
6 Allegro con spirito, Rondo, D

Due, F.....Bric-à-Brac, Album Musical
No. 10 Rococo
11 Le Chant D'Jngeborg
12 Le Lendemain
13 Cheveux Blancs
14 La Vieille Amie
15 Au Pis Aller
16 Sans Intention
No. 17 Vers Le Nord
18 La Procession des Aïeux
19 Le Sentier
20 Pauvre Enfant
21 Pourquoi
25 Enfin
26 Le Jour de L'An

Ehmant, A.....36 Melodic and Rhythmical Studies, Book III †
No. 1 Spring Song
2 Bohemian Dance
3 Ballet Dance
No. 4 Melody
5 Barcarolle
6 Romance

Engelmann, H.....Op. 600, Melody of Love (4 hands)

Gade, N.....Op. 36, Christmas Pieces
No. 2 Christmas Song
4 Boys' Merry-Go-Round
No. 5 Dance of Little Girls
6 Good Night

Giese, T.....Op. 293, 6 Melodious Pieces
No. 1 Tarantelle
2 Children's Feast
3 Grandmother's Song
No. 4 The Two Fisher-boys
5 Gavotte
6 Funeral March

Goldner, W.....Gavotte Mignonne

Grieg, E.....Op. 12, Lyrical Pieces
No. 1 Arietta
2 Waltz
No. 3 Watchman's Song
8 Patriotic Song

Gurlitt, C.....Op. 74, Aus der Kinderwelt
No. 8 Merry Company
10 The Bold Rider
11 The Doll's Dance
12 Under the Linden
13 The Sick Little Brother
No. 15 The Snow Man
17 The Ring Dance
18 Sorrowful Hour
20 The Gentle Child and the Noisy Child

Gurlitt, C.....Op. 130, 35 Easy Studies
No. 19 A Water Party
24 Menuetto
25 Scherzo
26 Impromptu
27 A Request
28 Onward!
No. 29 The Hunt
30 Song Without Words
32 A Loss
33 Youthful Courage
34 Hymn
35 Good Night

† Prescribed for Regents Examinations.

Hache, W.....Le Barcarolle, The Sailor Boy's Dream
Handel, G. F .....Fugue No. 2, from 6 Fugues
Heins, C.....Op. 194, Dance of the Sylphs
Hiller, F.....Op. 117, No. 13, Serenade, from Pianists' First and Second Year. (Oesterle)
" "....Op. 79, No. 1, Alla Marcia
Jadassohn, A.....Op. 17, No. 3, Children's Dance
Jungmann, A.....Op. 117, Heimweh
Kirchner, T.....Albumblatt (Album Leaf)
Kuhlau, F.....Op. 20, No. 1, Sonatina, C
Kullak, T.....Op. 81, Scenes from Childhood

No. 6	The Race	No. 9	Spinning Song
7	The Angel in the Dream	10	The Ghost in the Chimney
8	The Nightingale	11	The Little Hunters
		12	The Little Rope Dancers

Lichner, H.....12 Characteristic Pieces

No. 4	After School	No. 8	Scherzo
5	To the Playground	9	Polonaise
6	Solitude	10	Rondo
7	Elegy	11	Italian Romance
		12	Aria

Lichner, H.....Op. 111, Bunte Blumen (Gay Flowers)
No. 4. Tulpe (Tulip)
Loeschhorn, A.....Op. 96, Aus der Kinderwelt

No. 6	The Cuckoo	No. 9	A Dance
7	The Chase	10	The Little Soldier
8	Lullaby	11	In a Hurry

Löw, J.....Cavatina, from Pianists' First and Second Year (Oesterle)
MacDowell, E. A.....Op. 51, Woodland Sketches †
No. 1 To a Wild Rose
Mendelssohn, F.....Op. 72, 6 Christmas Pieces †

No. 1	Allegro non troppo, G	No. 3	Allegretto, G
2	Andante sostenuto, E flat	4	Andante con moto, D

Mendelssohn, F.....Songs Without Words †

No. 2	Regret	No. 35	Shepherd's Complaint
6	Venetian Gondellied	37	Revery
12	Venetian Gondellied	41	The Return
16	Hope	44	Forsaken
22	Sadness of Soul	48	The Joyous Peasant
28	Morning Song	49	Gondoletta

Mendelssohn, F.....Wandering, from Pianists' First and Second Year (Oesterle)
New York Point Hymn-Tune Book
Orth, L. E.....Op. 22

No. 6	Hey-day	No. 10	Finger-chase
9	Whirligig	11	The Haymakers
		12	Brilliants

Ravina, H .....Op. 86, Flattery, from Pianists' First and Second Year (Oesterle)

† Prescribed for Regents Examinations.

Reinhold, H .....Op. 39, No. 9, Hungarian Dance, from Pianists' First and Second Year (Oesterle)

Richmond, B.....Dance of the Honey Bees, B flat

Rubinstein, A.....Aubade (Morning Serenade), E flat

Scharwenka, X .....Op. 62, Album for the Young

No. 1 Marsch
4 Barcarolle
5 Minuetto
No. 6 Gavotte
9 Entschwundens Glück (Lost Happiness)
11 Andante

Schehlmann, L.....From Fairy Land

Schmoll, A.....Op. 50, No. 23, Polonaise, from Pianists' First and Second Year. (Oesterle)

"Joue" .....Op. 50, No. 24, Cymbals and Castanets, from Pianists First and Second Year. (Oesterle)

Schubert, F.....Op. 94, Moments Musicals, No. 3

Schumann, R.....Op. 68, Album for the Young†

No. 11 Siciliano
14 A Little Study
15 Spring Song
17 Little Morning Wanderer
No. 28 Remembrance, Nov. 4, 1847
38 Winter Time, No. 1
41 Northern Song, Greeting to Gade
42 Figurated Choral
43 New Year's Song

Schumann, R .....Op. 85, No. 1, Birthday March

Schytte, L.....Op. 79, 12 Miniaturen

No. 1. Norwegischer Bauerntanz
No. 2. Ein Traum

Smith, S. .....Dorothy, An Old English Dance

Sousa, J. P .....Liberty Bell March

Spindler, F .....Op. 123, No. 3, Liebeslied

Suppé, F .....Marche du Diable (4 hands)

Wait, Wm. B.....Normal Course of Pianoforte Technic

Weyts, H .....Op. 66, Polka de Salon (Selberglöckchen) (4 hands)

Wolcott, J. T.....Scherzo, Play of the Fountain

FOURTH YEAR

Bach, J. S.....All of previous years

Bach, J. S.....15 Two-voiced Inventions†

No. 1 Allegro, C
4 Allegro, D min.
6 Allegretto, E
No. 13 Allegretto tranquillo, A min.
14 Moderato, B flat
15 Allegro non troppo, B min.

Bach, J. S.....Album of 21 Selected Pieces

No. 2 Menuet, from First Partita, B flat
4 Sarabande, from Fifth English Suite, E min.
6 Sarabande, from First French Suite, D min.
8 Gigue, from First Partita, B flat
10 Menuet, from Third French Suite, B min.
12 Aria, from Fourth Partita, D

† Prescribed for Regents Examinations.

No. 13 Bourrée, from Third 'Cello Suite, G
14 Bourrée, from Trumpet Suite, D
15 Intrata, from Fifth 'Cello Suite, G min.
16 Bourrée, from Second Violin Sonata, G min.
17 Rondo-Gavotte, from Sixth Violin Sonata, E
19 Menuet, from First 'Cello Suite, D
20 Aria, from Pentecost-Cantata, F
21 Gavotte, from Sixth 'Cello Suite, D

Bach, J. S.....Gavotte, from G major suite. Kullak edition
" .....Preambulum. Kullak edition
" .....Bourrée, G, from Fourth 'Cello Sonata

Beaumont, P.....Berceuse, Slumber Sweetly
" .....Con Amore. Mélodie

Beethoven, L.....Op. 49, No. 1, Sonatina, G min.
" .....Op. 33, 7 Bagatelles †
No. 1 Andante grazioso, quasi allegretto, E flat
2 Scherzo, allegro, C
No. 4 Andante, A
6 Allegretto quasi andante, D

Behr, F. .. . .Op. 150, No. 1, Une Perle, Bluette

Burgmüller, F.....Op. 100, 25 Progressive Pieces
No. 20 Tarantelle
21 Harmony of the Angels
No. 23 Return

Czerny, C.....Op. 261, 101 Preparatory Lessons

Chopin, F.....Op. 6, No. 1, Mazurka No. 1, F sharp min. †
" .....Op. 24, No. 1, Mazurka No. 14, G min. †
" .....Op. 28, Prelude No. 20, C min. †

Due, F .....Bric-à-Brac, Album Musical
No. 9 La Noce
No. 22 La Bagatelle

Dvořák, A.....Op. 101, No. 7, Humoreske

Ehmant, A..... .36 Melodic and Rhythmical Studies, Book IV †
No. 1 Water Nymph
2 Elegy
3 Méditation
No. 4 Valse Melancholique
5 May Dance

Engelmann, H .....Op. 523, Diamond Medal March and Two-Step

Eugene, M. C.....Cupid's Garden, Intermezzo

Foote, A.....Op. 27, 9 Études, No. 2, Andante espressivo, A min. †

Geibel, A.....Gavotte Allemande

Goerdeler, R.....Electric Flash Galop (4 hands)

Grieg, E.....Op. 12, Lyrical Pieces
No. 4 Elfin Dance
5 Folk Song
No. 6 Norwegian Melody
7 Album-Leaf

Handel, G. F.....Fugue No. 3, from 6 Fugues
" .....Fugue No. 4, from 6 Fugues
" .....Largo, G

Heller, S.....Petite Tarantelle

Hewitt, H. D.....With Wind and Tide March (4 hands)

† Prescribed for Regents Examinations

Hiller, F..... .....Op. 56, Rhythmical Studies, Book I
No. 1 Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time No. 9 Andante melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time

Jensen, A.....Op. 17, Scenes of Travel
No. 1 Greeting at Morn No. 4 The Wayside Cross
3 The Mill

Kuhlau, F. E.....Op. 55, No. 2, Sonatina, G †
" .....Op. 55, No. 3, Sonatina, C †

Lieurance, T.....Valse Impromptu, A flat

Loeschhorn, A.....Op. 96, Aus der Kinderwelt
No. 12 Good Night

MacClymont, W. E....Op. 11, No. 1, Sunflower Dance

MacDowell, E. A.....Op. 51, Woodland Sketches †
No. 5 From an Indian Lodge No. 8 A Deserted Farm

MacDowell, E. A.....Op. 55, Sea Pieces
No. 4 Starlight No. 7 Nautilus
5 Song

Marks, E. F.....Op. 27, Petite Valse de Ballet

Mendelssohn, F.....Op. 16, No. 1, Fantasie, A min. †
" " .....Op. 72, 6 Christmas Pieces †
No. 5 Allegro assai, G min. No. 6 Vivace, F

Mendelssohn, F.....Songs Without Words †
No. 1 Sweet Souvenir No. 31 Meditation
7 Contemplation 33 Song of the Pilgrim
13 Evening Star 40 Elegie
18 Duetto 42 Song of the Traveler
19 On the Seashore 43 Belief
25 May Breezes 46 Retrospection
27 Funeral March

Moszkowski, M.....Op. 18, No. 1, Melody, F

Mozart, W. A.....Sonata, No 1, C †

New York Point Hymn-Tune Book

Paderewski, I. J.....Op. 8, No. 3, Melody, B

Poldini, E..... .....Waltzing Doll (Poupeé Valsante)

Raff, J.... .....Op. 75, No. 1, Fleurette, G

Rubinstein, A..... ...Op. 26, No. 1, Romance, F

Sapellnikoff, W.....Op. 2, Petite Mazurka.

Scharwenka, X.....Op. 62, Album for the Young, No. 10, Scherzino

Schubert, F.....Scherzo, B flat

Schumann, R.... .....Op. 26, Vienna Carnival Scenes, No. 2, Romance, G. min.†
" " .....Op. 68, Album for the Young †
No. 12 Knight Rupert No. 31 War Song
13 May Song 32 Sheherazade
21 Lento con espressione 33 Vintage Time
22 Roundelay 34 Theme
23 Cavalry-piece 35 Mignon
25 Echoes from the Theater 36 Italian Sailors' Song
27 Canon 37 Sailor's Song
29 Strange Man 39 Winter Time, No. 2
30 Lento assai 40 Little Fugue

Prescribed for Regents Examinations.

Schytte, L.....Op. 79, 12 Miniaturen
No. 3 Am Fasching No. 7 Maerschen
4 Der Troubadour
Schytte, L.....Op. 23, No. 7, Slumber Song (Berceuse), G
Waddington, E.....Op. 34, No. 1, The Witches' Patrol
Wait, Wm. B..... ....Normal Course of Pianoforte Technic
Zitterbart, F.....Romance, D flat

FIFTH YEAR

Bach, J. S.....All of previous years
" " ....15 Two-voiced Inventions †
No. 2 Allegro moderato, C min. No. 9 Con spirito, F min.
3 Vivace, D 10 Presto, G
5 Allegro moderato, E flat 11 Allegro moderato, G min.
7 Allegro, E min.
8 Vivace, F 12 Allegro giocoso, A
Bach, J. S..... ..Allemande, from G major suite, Kullak edition
" " ....Courante, from G major suite, Kullak edition
" " ....Bourrée, from G major suite, Kullak edition
" " ....Album of 21 Selected Pieces
No. 1 Gavotte, from Fifth French Suite, G
5 Gavotte, from Sixth English Suite, D min.
7 Bourrée, from Second English Suite, A min.
11 Gavotte, from Third English Suite, G min.
Beethoven, L.....Op. 14, No. 2, Sonata, G †
" " .....Op. 33, 7 Bagatelles †
No. 5 Allegro ma non troppo, C No. 7 Presto, A flat
Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop Militaire (4 hands)
" " .....Op. 282, Caressing Butterfly
" " .....Op. 303, Fanfare, Rondo Militaire (4 hands)
Brahms, J.....Hungarian Dance, No. 2 (4 hands)
Chaminade, C.....Album of 17 Pieces
No. 8 Op. 9, No. 1, Pièce Romantique
Chopin, F.....Op. 9, No. 2, Nocturne, No. 2, E flat †
" " .....Op. 7, No. 1, Mazurka, No. 5, B flat †
" " .....Op. 7, No. 3, Mazurka, No. 7, F min. †
" " .....Op. 24, No. 3, Mazurka, No. 16, A flat †
" " .....Op. 28, No. 3, Prelude, No. 3, G †
" " .....Op. 28, No. 15, Prelude, No. 15, D flat †
" " .....Op. 69, No. 1, Valse, No. 9, A flat (Posthumous) †
Cramer, J. B.....50 Selected Studies (Von Bülow) †
No. 1 Allegro, C
Engelmann, H....Concert Polonaise (4 hands)
Foote A.....Op. 27, 9 Études
No. 1 Moderato grazioso, E
No. 5 Allegretto grazioso, B flat
Gaide, P.....Op. 36, Dance of the Gnomes

† Prescribed for Regents Examinations.

Grieg, E.....Op. 43, Lyrical Pieces
No. 3 At Home
" " .....Op. 46, First Peer Gynt Suite
No. 2 Death of Åse
Handel, G. F .....Fugue No. 5, from 6 Fugues
" " .....Fugue No. 6, from 6 Fugues
Heller, S .....Op. 45, No. 16, Il Penseroso †
" " .....Op. 85, No. 2, Tarantelle
" " .....Op. 138, No. 9, Curious Story
Hiller, F .....Op. 56, Rhythmical Studies, Book I
No. 2 Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time
3 Andante grave, $\frac{5}{4}$ time
5 Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time
Jensen, A.....Op. 17, Scenes of Travel
No. 2 Joyous Rambling No. 6 Village Festival
5 Distant View
Liszt, F.....Hungarian Rhapsodie, No. 2 (4 hands)
MacDowell, E. A..Op. 51, Woodland Sketches †
No. 3 At An Old Trysting Place No. 10 Told at Sunset
MacDowell, E. A..Op. 55, Sea Pieces, No. 2, From a Wandering Iceberg
Mason, Wm.....Op. 16, Danse Rustique, E flat
Mendelssohn, F.....Songs Without Words †
No. 5 Restlessness No. 29 Venetian Gondellied
14 Lost Happiness 36 Serenade
20 Fleeting Clouds 38 Adieu
23 Song of Triumph 45 Tarantella
47 The Moaning Wind
Merkel, G .....Op. 65, Hunting Scene
Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands)
" " .....Op. 15, No. 5, Waltz, D flat
Mozart, W. A.....Sonata, F, No. 4
Nevin, E .....Op. 13, Water Scenes
No. 2 Ophelia No. 4 Narcissus
" " .....Op. 25, A Day in Venice
No. 1 Dawn No. 3 Venetian Love Song
2 Gondoliers 4 Good Night
Nevin, E .....La Guitare. Pierrot et Pierrette
Paderewski, I. J .....Op. 14, No. 1, Minuet, G †
Rubinstein, A.....Op. 3, No. 1, Mélodie, F †
" " .....Op. 30, No. 1, Barcarolle, F min.
Sapellnikoff, W .....Op. 4, No. 2, Gavotte
Scharwenka, X.....Op. 62, Album for the Yonng
No. 8 Praeludium No. 12 Tarantella
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque
Schumann, R .....Op. 23, No. 4, Nocturne (Nachtstück), F
" " .....Op. 26, Vienna Carnival Scenes, No. 3, Scherzino, B flat †

† Prescribed for Regents Examinations.

Schytte, L .....Op. 79, 12 Miniaturen

No. 5 Elfenspiel
6 Der Flötenspieler
8 Valse Mignonne
No. 9 Abenddämmerung
10 Was die Quelle Singt
11 Aus Alter Zeit
12 Soldatenmarsch

Spindler, F .....Op. 17, Drawing Room Flower
" " .....Op. 140, Charge of the Hussars, D flat
Tschaikowsky, P.....Op. 2, No. 3, Song Without Words
Wagner, R .....Magic Fire Music from Die Walküre (4 hands)
Wait, Wm. B .....Normal Course of Pianoforte Technic

SIXTH YEAR

Bach, J. S .....All of previous years
" " .....Album of 21 Selected Pieces
No. 3 Passepied from Fifth English Suite, E min.
9 Praeludium from First Partita, B flat
Bach, J. S .....22 Preludes and Fugues. Selected by C. Tausig, from the 48 in the Well-Tempered Clavichord.† No. 1, C
" " .....15 Three-voiced Inventions. † No. 1, Allegro moderato, C
" " .....Bourrée, B min., from Second Violin Sonata
Bach-Mason .....Gavotte, D, from Sixth 'Cello Sonata
Beethoven, L .....Op. 2, No. 1, Sonata, F min.†
Bohm, C.....Op. 153, Polonaise, With Song and Mirth
Chopin, F .....Op. 28, Prelude No. 13, F sharp †
" " .....Op. 33, No. 4, Mazurka No. 25, B min.†
" " .....Op. 37, No. 1, Nocturne No. 11, G min.†
" " .....Op. 64, No. 1, Valse No. 6, D flat †
" " .....Op. 69, No. 2, Valse No. 10, B min.†
Clementi, M.....Gradus ad Parnassum

No. 1 Veloce, C
2 Veloce, C
3 Allegro, C
4 Veloce, G
No. 14 Vivace, E flat
20 Presto, F sharp min.
24 Presto, C

Cramer, J. B.....50 Selected Studies †

No. 7 Moderato con espressione, F min.
No. 8 Allegro brillante, C

Grieg, E.....Op. 43, Lyrical Pieces

No. 2 Solitary Wanderer

Haberbier, E.....A Spring Flower (Fruehlingserwachen)
Handel, G. F.....Harmonious Blacksmith, theme with variations
Hiller, F .....Op. 56, Book I, Rhythmical Studies

No. 6 Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time
7 Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time
8 Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time
11 Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time
12 Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time

Holst, E.....Revel of the Witches (4 hands)
" " .....On to the Battle, Marche Triomphale (4 hands)

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Horvath, G .....Op. 84, No. 2, Waving Scarves
Ketterer, E.....Op. 266, Saltarelle
Kontski, A. de .....Op. 271, Polonaise
Liadow, A.....Op. 32, Valse Badinage (The Musical Snuff-box)
Liebling, E .....Op. 33, Spring Song
Lysberg, C. B.....Op. 51, La Baladine
MacDowell, E. A.....Op. 51, Woodland Sketches †
No. 4 In Autumn
No. 7 From Uncle Remus
9 By a Meadow Brook
MacDowell, E A.....Op. 55, Sea Pieces
No. 1 To The Sea
No. 6 From the Depths
3 Anno Domini 1620
Martin, G. D.....La Ballerina
Mendelssohn, F.....Songs Without Words †
No. 3 Hunting Song
8 Without Repose
10 Estray
11 The Brook
15 The Poet's Harp
No. 26 The Departure
30 Spring Song
32 Lost Illusions
39 Delirium
Mendelssohn, F.....Op. 16, No. 2, Scherzo, E min. †
Merkel, G .....Op. 92, Tarantelle
Mills, S. B .....Op. 31, Gavotte
Moszkowski, M.....Op. 15, No. 1, Serenata
" .....Op. 32, No. 1, In Tempo di Minuetto
" .....Op. 18, No. 2, Scherzino, F
Nevin, E.....Op. 13, Water Scenes
No. 3 Water Nymph
Offenbach, J.....Barcarolle, D, from the opera, Tales of Hoffmann
Ravina, H.....Op. 14, No. 1, Étude de Style
Rubinstein, A.....Op. 44, No. 1, Romance, E flat
Scarlatti, D.....Pastorale, E min.
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Scholtz, H.....At the Spring
Schubert, F.....Op. 142, No. 2, Impromptu allegretto, A flat
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Schumann, R .....Op. 28, No. 2, Romance, F sharp
" .....Op. 12, No. 3, Warum? †
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" .....Fugue from the Toccata, E min., Kullak edition
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No. 3, D
4, B flat
5, C
6, G min.
7, D min.
8, E min.
9, F
11, D min.
12, F sharp

† Prescribed for Regents Examinations

Bach, J. S .....Album of 21 Selected Pieces No. 18, Préambule from 6th Violin Sonata, E

Beethoven, L ..... Op. 10, No. 3, Sonata, D †

" " ... .Op. 13, Sonata Pathétique, C min.†

Chaminade, C.....Album of 17 Pieces, No. 1, Op. 29, Sérénade

Chopin, F.....Op. 10, No. 1, Étude No. 1, C †

" "..... .....Op. 28, Prelude No. 21, B flat †

" "..... .....Op. 40, No. 1, Polonaise, A †

" "..... .....Op. 50, No. 1, Mazurka No. 30, G †

" "..... .....Op. 64, No. 2, Valse No. 7, C sharp min. †

Clementi, M .....Gradus ad Parnassum

No. 6 Allegro molto vivace, D
7 Vivace non troppo, A
8 Vivacissimo, F
11 Allegro, B
No. 13 Allegrissimo, F
15 Allegrissimo, G
25 Molto allegro, B flat

Grieg, E.....Op. 19, No. 2, Norwegian Bridal Procession

" " .....Op. 43, Lyrical Pieces

No. 4 Birdling
No. 5 Love-poem

" " .....Op. 46, First Peer Gynt Suite

No. 3 Anitra's Dance
No. 4 In the Hall of the Mountain King

Godard, B .....Op. 54, No. 2, Mazurka, B flat

" " . .....Op. 56, 2d Valse Brillante, B flat

Hiller, F..... .....Op. 56, Book I, Rhythmical Studies

No. 4 Allegro appassionato, $\frac{3}{4}$ and $\frac{4}{4}$ time
10 Allegro vivace e con grazia, $\frac{12}{8}$ and $\frac{9}{8}$ time
13 Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time

Horvath, G..... ....Op. 43, Book I, Melodic Octave Studies

No. 1 Veloce, G
2 Moderato, C
3 Allegretto, D
No. 4 Allegro, E min
5 Moderato, A flat
6 Allegretto, F sharp

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No. 6 To a Water-Lily

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No. 17. Passion
No. 21 Agitation
24 The Flight

Mozart, W. A.... ....Sonata, F, No. 6 †

Nevin, E.....Op. 13, Water Scenes

No. 1 Dragon Fly
No. 5 Barcarolle

Raff, J ....Op. 75, No. 2, Fabliau (Fable)

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Schumann, R .....Op. 21, No. 1, Novelette, F †

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14, F
15, F min.
16, B min.
18, C sharp min.
19, E flat min.
22, G sharp min.

Beethoven, L.....Op. 26, Sonata, A flat †

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No. 7 Scarf Dance
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" .....Op. 37, No. 2, Nocturne No. 12, G †
" .....Op. 10, No. 5, Étude No. 5, G flat †
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" .....Op. 42, Grande Valse No. 5, A flat †
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No. 5 Bizziarria vivace, C
9 Presto, A min.
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19 Presto, A min.
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23 Veloce, E min.
26 Allegro vigoroso, F
27 Allegro, E

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13 C sharp
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20 B flat min.
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12 Allegro con molto brio, C
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18 Presto non troppo, A
21 Allegro, F min.
28 Veloce, E flat
29 Allegro con spirito, A flat

Grieg, E.....Op. 43, Lyrical Pieces
No. 6 To Spring

Liszt, F.....Liebesträume (Dreams of Love)
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Rhoades, J. Harsen.....1869–1872
Schermerhorn, F. Augs.....1870–1910
Marié, Peter.....1870–1903
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler.....1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1912
King, Edward.....1884–1893
Schell, Edward.....1885–1893
Bronson, Frederick.....1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1911
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1912
Marshall, Charles H.....1892–1912
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland.....1894–1912
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–1912
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1911
Wheelock, George G., M.D..1898–1907
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1911
Winthrop, Egerton L., Jr....1901–1911
Wickersham, George W.....1902–1909
Foster, Frederic De Peyster..1903–1912
Rhinelander, Thomas N.....1905–1912

McIlvaine, Tompkins 1905–1911
Godkin, Lawrence.....1905–1909
Derby, Richard H., M.D....1906–1907
Borland, J. Nelson.....1907–1912
Montant, August P.....1907–1909
Rhoades, J. Harsen, 2d 1907–1912
Tucker, Samuel Auchmuty...1907–1912
Hone, Robert G.....1908–1912
Knapp, Arnold, M.D..... 1909–1912
Blagden, Linzee 1910–1912
De Gersdorff, Carl A 1910–1912
Glyn, William E.....1911–1912
Partridge, Edward S., M. D..1911 1912
Dix, John A.....1911–1912
Tuckerman, Paul 1912
Nash, William A.....1912

MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1912
Armstrong, D. Maitland.....1898–1911
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blagden, Linzee.....1910–1912
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907–1912
Bowers, John M.....1891–1906
Bronson, Frederick 1888–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P.....1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Cushman, D. Alonzo.....1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1912
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
De Gersdorff, Carl A.....1910–1912
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M. D....1906–1907
Dissosway, Gabriel P.....1834–1836
Dix, John A.....1911–1912
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederic De Peyster..1903–1912
Gerard, James W.....1869–1873
Glyn, William E.....1911–1912
Godkin, Lawrence.....1905–1909
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879

Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert G 1908–1912
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849
Kane, John I.....1881–1912
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1911
Knapp, Arnold, M.D.....1909–1912
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1912
McIlvaine, Tompkins.....1905–1911
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Montant, August P.....1907–1909
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nash, William A.....1912
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Partridge, Edward S., M.D..1911–1912
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1912
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N..... 1905–1912
Rhoades, J. Harsen.....1869–1872
Rhoades, J. Harsen, 2d.....1907–1912
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... 1862–1865, 1867–1868
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1910
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1906
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1911
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tucker, Samuel Auchmuty...1907–1912

Tuckerman, Charles K.....1860–1867
Tuckerman, Paul 1912
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1907
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1909
Winthrop, Egerton L., Jr....1901–1911
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTE

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1909
Davis, Howland 1909–1912

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1912

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1909
Foster, Frederic De Peyster..1909–1912

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839 / 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1911
Blagden, Linzee 1911–1912

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1912

PRINCIPALS OF THE INSTITUTE

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B..1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.

Board of Managers.

1912.

	Terms of continuous service
JOHN I. KANE	Since 1881
GEORGE L. PEABODY, M.D.	" 1891
CHARLES H. MARSHALL *	" 1892
HOWLAND DAVIS	" 1894
WILLIAM W. APPLETON	" 1896
D. MAITLAND ARMSTRONG †	" 1898
FREDERIC De PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES, 2d	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
ARNOLD KNAPP, M.D.	" 1909
LINZEE BLAGDEN	" 1910
CARL A. De GERSDORFF	" 1910
WILLIAM E. GLYN	" 1911
EDWARD L. PARTRIDGE, M.D.	" 1911
JOHN A. DIX	" 1911
PAUL TUCKERMAN ‡	" 1912
WILLIAM A. NASH ‡	" 1912

* Died July 2, 1912. † Resigned December 6, 1911. ‡ Elected January 3, 1912.

Officers of the Board.

HOWLAND DAVIS . . . . . *President*
GEORGE L. PEABODY, M.D. . . *Vice-President*
LINZEE BLAGDEN . . . *Recording Secretary*
WILLIAM W. APPLETON *Corresponding Secretary*
FREDERIC De PEYSTER FOSTER . *Treasurer*

Standing Committees.

Committee on Finance.

Thomas N. Rhinelander — J. Nelson Borland
J. Harsen Rhoades

Committee on Supplies, Repairs and Improvements.

John I. Kane — J. Nelson Borland
Charles H. Marshall — Robert G. Hone
Linzee Blagden

Committee on Education.

George L. Peabody, M.D. — Samuel Auchmuty Tucker
William W. Appleton — Edward L. Partridge, M.D.

Committee on Manual Training.

Arnold Knapp, M.D. — John A. Dix
William E. Glyn — Paul Tuckerman

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACSIMILE.

FACSIMILE.

REVERSE OF MEDAL.

Faculty.

William B. Wait . . . *Emeritus Principal*
Everett B. Tewksbury . . . *Principal*

Literary Department.

Mary B. Schoonmaker
Pauline M. Weimar
Harriet M. Glover
Emma R. Brush
Helen E. Warren
Margaret M. Foote
Chester E. Taylor
Karl S. Wells
Andrew M. Child, Jr.

Music Department.

Hannah A. Babcock, *Director*
L. Josephine Boynton
Gertrude L. Martin
Lena M. Kimball
Ruth Leonard
F. Henry Tschudi

Tuning.

Robert J. Harvey

Kindergarten.

Anne R. Smith

Manual Training and Home Science.

Frances A. Ward, *Head of Girls' Department*
Mary C. Miller
Pauline M. Weimar
Mary B. Schoonmaker
Rudolph Mussehl
Daniel McClintock

Physical Training.

EDA M. F. FALKEN WHITELAW R. MORRISON

DWIGHT L. HUBBARD, M.D. - *Attending Physician*

ERNESTINE SENIOR - - - - - *Matron*

Seventy-Seventh Annual Report.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institute for the Education of the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1912.

The following is a summary of the receipts and disbursements for the year:

CURRENT ACCOUNT.

Balance September 30, 1911	$5,748.23	
Current receipts	88,400.28	
		$94,148.51
Current expenditures	$90,570.33	
Cash balance September 30, 1912	3,578.18	
		$94,148.51

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1911	$42,369.67	
Interest (bonds and mortgages)	15,094.50	
Interest, funds on deposit	338.58	
Settlement of claims	6,583.34	
Returned legal fees	1,758.81	
Mortgage paid off	14,000.00	
Legacy	15,000.00	
Current fund	150.00	
Library	93.02	
		$95,387.92
Payments—		
Taxes	$8,768.15	
Transferred to current account for current expense	18,000.00	
Real estate	1,393.74	
Legal expense	9,291.58	
Assessments	45,127.61	
Current fund	150.00	
Transferred for electric lighting and metal ceiling	7,302.50	
Balance September 30, 1912	5,354.34	
		$95,387.92

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1911	$1,357.21	
Interest	38.99	
		$1,396.20
Payments—		
Balance September 30, 1912		$1,396.20

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1911		$22,951.29	
Miller mortgages, $98,950, less mortgage paid, $3,300		95,650.00	
		$118,601.29	
Receipts—			
Interest received	$5,286.60		
Donations	85.00	5,371.60	
			$123,972.89
Payments—			
Legal expense		93.02	
Music and instruction		7,277.51	
Balance, cash September 30, 1912		20,952.36	
Miller mortgages		95,650.00	
			$123,972.89

PRINCIPAL FUND.

Receipts—		
Balance September 30, 1911	$1,431.20	
Interest	34.99	
		$1,466.19
Payments—		
Balance September 30, 1912		$1,466.19

From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers:

Miles R. Burke	$2,000.00
Jane Van Cortland	300.00
Isaac Bullard	101.66
Elizabeth Bayley	100.00
John Jacob Astor	5,000.00
William Bean	500.00
Peter G. Stuyvesant	3,000.00
John Horsburgh	5,000.00
Elizabeth Demilt	5,000.00
Sarah Demilt	2,000.00
C. D. Betts	40.00
Sarah Penny	500.00
Sarah Bunce	500.00
Elizabeth Idley	196.00
Samuel S. Howland	1,000.00
William Howe	2,985.14
Margaret Fritz	100.00
James McBride	500.00
Charles E. Cornell	521.96
Charles E. Deming	50.00
Mrs. De Witt Clinton	200.00
W. Brown	465.00
Elizabeth Gelston	1,000.00
Robert J. Murray	500.00
Seth Grosvenor	10,000.00
Elijah Withington	100.00
Benjamin F. Butler	512.49
Frissel Fund	2,000.00
Simeon V. Sickles	6,561.87
Anson G. Phelps	5,675.68
Thomas Reilly	2,254.84
Elizabeth Van Tuyle	100.00
Thomas Eggleston	2,000.00
Sarah A. Riley	100.00
William E. Saunders	725.84
Thomas Eddy	1,027.50
Robert C. Goodhue	1,000.00
Jonathan C. Bartlett	190.00
Stephen V. Albro	428.57
John Penfold	470.00
Madam Jumel	$5,000.00
Mrs. Steers	34.66
Thomas Garner	1,410.00
Elizabeth Magee	534.00
Chauncey and Henry Rose	5,000.00
John J. Phelps	2,350.00
Rebecca Elting	100.00
Gerard Martins	500.00
Regina Horstein	250.00
John Alstyne	10,320.44
Elizabeth and Sarah Wooley	5,984.83
Benjamin Nathan	1,000.00
Thomas M. Taylor	6,151.94
Simeon Abrahams	5,052.70
James Peter Van Horn	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn	10,000.00
Henry H. Munsell	3,396.32
Thomas C. Chardevoyne	5,000.00
William Dennistoun	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright	1,000.00
George T. Hewlett, executor	500.00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook	39,458.16
Mrs. Emma B. Corning	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley	1,749.30
Henry E. Robinson	6,000.00
Henry Schade	20.00
Caroline Goff	4,161.59
Catherine P. Johnston	530.00
Mrs. Emma Strecker	12,221.66
Eli Robbins	5,000.00
Margaret Burr	11,011.11
Mary Burr	10,611.11
Samuel Willetts	5,045.00
Roosevelt & Sons	45.00
Augustus Schell	5,000.00

James Kelly	$5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill	500.00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89.40
Thomas W. Strong	1,893.00
Maria Moffett	13,608.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury	100.00
Sarah B. Munsell	477.56
Edward L. Beadle	$4,303.99
Cecelia J. Loux	2,000.00
Mrs. E. Douglas Smith	165.00
William C. Schermerhorn	10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Mrs. Theodore B. Myers	5,000.00
Peter Marié's Estate	3,145.47
Eli Specht	2,816.17
Catherine Talman	4,996.60
Annie Stewart Miller	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman	200.00
Cash (W. B. W.)	600.00
Edith Smith	175.00
Mrs. J. J. Astor	20.00
E. E. West	40.00
Mrs. Geo. G. Wheelock	10.00
Theodore P. Nichols	8,000.00
Emma A. Tillotson	5,000.00
Harry Hastorf	25.00
William C. Eggleston	15,000

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of five hundred three thousand eight hundred nineteen dollars and nine cents ($503,819.09), and by real estate to the amount of one hundred six thousand twenty-three dollars and fifty-nine cents ($106,023.59).

The Managers gratefully acknowledge the receipt of a legacy of fifteen thousand dollars ($15,000) from the estate of William C. Eggleston. They also acknowledge the following donations, received during the fiscal year ending September 30, 1912: From Mrs. E. Douglas Smith, twenty-five dollars ($25); from Miss Edith Smith, fifty dollars ($50); and from E. E. West, ten dollars ($10).

The Managers would call attention to an important change in the name that was given to this Society at the time of its incorporation in 1831.

The original corporate title, "The New York Institution for the Blind," indicated the creation of an organization, its location and the group of persons with whom it was to deal, but contained no word showing the purpose of the founders, and the defining and differentiating element being absent. The purpose of the organization became a matter of conjecture and ever recurring misapprehension.

The Managers therefore decided to ask that the original act of incorporation passed April 21, 1831, be amended so that the title shall be, "The New York Institute for the Education of the Blind," and to this end made the following petition to the Board of Regents:

To the Board of Regents of the
University of the State of New York.

Your petitioner, THE NEW YORK INSTITUTION FOR THE BLIND, respectfully shows :

FIRST. That your petitioner, The New York Institution for the Blind, is a corporation incorporated under Chapter 214 of the Laws of the State of New York of 1831, passed April 21, 1831, and organized and existing under said Act and the various Acts amendatory thereto.

SECOND. That your petitioner is subject to the visitation of the Board of Regents of the University of the State of New York under Section 1096 of the Education Law.

THIRD. That the present name of your petitioner, THE NEW YORK INSTITUTION FOR THE BLIND, does not appropriately and properly indicate the character and intent of its work, and your petitioner requests that its corporate name be changed to THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

FOURTH. The following is a list of the Trustees of your petitioner known as the Board of Managers, with their usual addresses:

JOHN I. KANE,
1 West 49th Street, Borough of Manhattan, New York, N. Y.

WILLIAM E. GLYN,
42 East 67th Street, Borough of Manhattan, New York, N. Y.

GEORGE L. PEABODY, M.D.,
57 West 38th Street, Borough of Manhattan, New York, N. Y.

CHARLES H. MARSHALL,
45 William Street, Borough of Manhattan, New York, N. Y.

HOWLAND DAVIS,
50 Exchange Place, Borough of Manhattan, New York, N. Y.

WILLIAM W. APPLETON,
35 West 32d Street, Borough of Manhattan, New York, N. Y.

FREDERIC DE P. FOSTER,
44 Wall Street, Borough of Manhattan, New York, N. Y.

THOMAS N. RHINELANDER,
54 William Street, Borough of Manhattan, New York, N. Y.

J. HARSEN RHOADES,
45 Wall Street, Borough of Manhattan, New York, N. Y.

J. NELSON BORLAND,
66 Broadway, Borough of Manhattan, New York, N. Y.

SAMUEL A. TUCKER,
155 East 61st Street, Borough of Manhattan, New York, N. Y.

ROBERT G. HONE,
47 Liberty Street, Borough of Manhattan, New York, N. Y.

ARNOLD KNAPP, M.D.,
10 East 54th Street, Borough of Manhattan, New York, N. Y.

LINZEE BLAGDEN,
111 Broadway, Borough of Manhattan, New York, N. Y.

CARL A. DE GERSDORFF,
52 William Street, Borough of Manhattan, New York, N. Y.

EDWARD L. PARTRIDGE, M.D.,
19 Fifth Avenue, Borough of Manhattan, New York, N. Y.

JOHN A. DIX,
50 Exchange Place, Borough of Manhattan, New York, N. Y.

WILLIAM A. NASH,
13 William Street, Borough of Manhattan, New York, N. Y.

PAUL TUCKERMAN,
59 Wall Street, Borough of Manhattan, New York, N. Y.

Your petitioner respectfully prays that its corporate name be changed from that of THE NEW YORK INSTITUTION FOR THE BLIND to that of THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

Dated, New York, April 4th, 1912.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President.*

[SEAL] Attest: WILLIAM W. APPLETON, *Secretary.*

State, City and County of New York, ss.:

On this Sixth day of April, 1912, before me personally came HOWLAND DAVIS, to me known, who, being by me duly sworn, did depose and say that he resides in the Borough of Manhattan, City of New York; that he is the President of THE NEW YORK INSTITUTION FOR THE BLIND, the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

THOMAS H. BASKERVILLE,
Commissioner of Deeds,
New York City.

After due deliberation, the petition was granted, as shown by the following certificate:

UNIVERSITY OF THE STATE OF NEW YORK.

AMENDMENT TO CHARTER OF THE NEW YORK INSTITUTION FOR THE BLIND.

This instrument witnesseth: that the Regents of the University of the State of New York have amended the Charter of The New York Institution for the Blind, incorporated by Chapter 214 of the Laws of 1831, by changing its corporate name to that of

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

Granted August 29, 1912, by the Regents of the University of the State of New York, executed under their seal and recorded in their office. Number 2284.

[SEAL] (Signed) A. S. DRAPER,
Commissioner of Education.

(Signed) ST. CLAIR MCKELWAY,
Vice-Chancellor.

In order to keep the premises in good condition, it was found necessary either to replace the plaster ceilings, which had been much shaken by the blasting operations at the Pennsylvania Terminal, or to cover the ceilings with sheet steel. The latter was chosen, as it was less expensive, more expeditious, and free from the dirt and discomfort that accompanies the repair of plastering in an occupied building. The cost of this work was three thousand two hundred forty-eight dollars ($3,248).

A considerable outlay was also required to install electric lighting in place of the old gas system, which had become worn out and unsatisfactory. The cost of installing the electric lights, including wiring and fixtures, was four thousand fifty-four dollars fifty cents ($4,054.50).

The Managers would remind your Honorable Body that the remuneration received by this Institute for the education and support of New York State pupils is very much less than the actual cost, and in view of the increased cost of everything that is necessary to the successful accomplishment of their work, the Managers respectfully ask that the appropriation for the ensuing year be made $375 per pupil, instead of $325.

All of which is respectfully submitted.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

(Signed) HOWLAND DAVIS, *President.*
(Signed) LINZEE BLAGDEN, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institute for the Education of the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) HOWLAND DAVIS.

Sworn to before me this 2d
day of January, 1913.

(Signed) FLOYD PECK,
Notary Public, N. Y. County.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING SEPTEMBER 30, 1912.

RECEIPTS.

1911 Balance current fund account	$5,748.23	
" investment fund account	42,369.67	
" library fund account	22,951.29	
" building fund account	1,357.21	
" principal fund account	1,431.20	
		$73,857.60

Receipts of Capital.

Bond and mortgage paid off, Schiff	$14,000.00	
Legacy, William C. Eggleston	15,000.00	
Elevated Railroad Co., settlement in re claim 34th Street property	6,583.34	
Donations	85.00	
		35,668.34

Receipts from Income.

From New York State	$25,117.83	
" New Jersey	6,899.82	
" New York City	1,635.00	
" New York County	1,702.60	
" Kings County	1,123.01	
" Queens County	105.21	
" Suffolk County	102.88	
Furniture and fixtures	426.50	
Rent baseball grounds	10,500.00	
Interest funds on deposit, current account	105.37	
" " " " other funds	1,048.40	
" mortgages	23,695.26	
Traveling, returned by E. B. Tewksbury, Principal, of amount allowed by Board in May, 1911	67.67	
		72,529.55
		$182,055.49

DISBURSEMENTS.

Of Capital.

Assessments, Mount Hope	$45,127.61	
Legal expense, T. & H. Baldwin and Bowers & Sands, less $1,758.81 returned by Bowers & Sands for getting reduction of assessments	7,048.15	
Real estate improvements at Mount Hope and Yonkers	1,393.74	
Extraordinary expense of installing metal ceilings and electric lighting	7,302.50	
Carried forward		$60,872.00

OUT OF INCOME.

As to Real Estate.

Brought forward			$60,872.00
Taxes, Mount Hope			8,768.15

OUT OF INCOME.

Expenses of Running the Institute.

Supplies		$14,100.90	
Salaries and wages		41,954.65	
Clothing, dry goods, etc		1,845.94	
Furniture and fixtures		1,823.63	
Repairs and improvements		2,381.51	
Traveling		133.47	
Electricity		740.15	
Gas		790.24	
Music and instruction		68.95	
Manual training		723.47	
Petty account		3,416.40	
Drugs and medicines		109.23	
Fuel		3,817.40	
Library fund—			
E. B. Tewksbury, Principal	$5,995.02		
Music and instruction:			
Books and music	736.45		
Brass and aluminum	546.04		
		7,277.51	
			79,183.45

OUT OF INCOME.

General.

Legal expense, Bowers & Sands for collecting interests on mortgages			484.62
Balances, September 30, 1912—			
Current fund		$3,578.18	
Investment fund		5,354.34	
Library fund		20,952.36	
Building fund		1,396.20	
Principal fund		1,466.19	
			32,747.27
			$182,055.49

(Signed) Frederic De P. Foster,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

Townsend & Dix,
Accountants and Auditors.

(Signed) Thomas N. Rhinelander,
John Harsen Rhoades,
J. Nelson Borland,
Finance Committee.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1912:

Number of pupils September 30, 1911	108
Admitted during the year	23
Whole number instructed	131
Reductions	37
Nnmber remaining	94

Since the last report was issued, a law has been passed by the Legislature of the State of New York providing that not more than thirty pupils, who have already had eight years of attendance and are now receiving advanced instruction, may be reappointed for a period of three years. The basis of reappointment is therefore not only age, but merit, through scholastic attainments. This is in conformity with the practice of the school. High standards act as a direct stimulus to the pupils for good work, and tend in general to raise the morale of the school.

The school curriculum provides for complete primary and secondary courses, based on the syllabuses of the University of the State of New York, and includes music, manual training and physical training. The daily schedule may be found on pages 35-36.

In the high school, there are now classes in the following subjects:

English, first year.	German, second year.
English, second year.	French, first year.
English, third year.	Algebra.
German, first year.	Geometry.

History of Great Britain and Ireland.

The following is a list of the music subjects and the number of pupils in each:

	Boys.	*Girls.*	*Total.*
Piano	47	21	68
Organ	8	..	8
Point Music Notation	16	4	20
Harmonic Notation	8	12	20
Junior Harmony	3	6	9
Sub-Senior Harmony	6	3	9
Senior Harmony and Counterpoint	10	..	10
Music History	1	..	1
Tuning	18	..	18

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	6	Elementary algebra	1
Spelling	11	Plane geometry	1
Writing	9	English, fourth year	1
Arithmetic	6	German, third year	1
Geography	9	Advanced harmony and counterpoint	2
Elementary English	9	History of Great Britain and Ireland	4
Elementary U. S. History and civics	8		

The record of the Regents examinations for the past year is as follows:

Number of examination days	6
Pupils examined	29
Subjects covered	13
Answer papers written	73
Answer papers claimed	68
Papers allowed by the Regents	68

The following table gives the results of the examinations held from 1905 to 1912:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1905	218	173	169	79.36	77.52	97.68
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41
1909	162	149	145	91.97	89.50	97.31
1910	185	155	151	83.78	81.62	97.41
1911	167	145	136	86.82	81.43	93.79
1912	73	68	68	93.15	93.15	100.00

The following is a list of the pupils present during the year 1911-1912 who have earned Regents Certificates:

PRELIMINARY CERTIFICATES.

George E. Callan,	Alice H. Johnson,	Robert Marks,
Margaretta Eadie,	Albert Kreinhop,	Carl G. Rice,
Mary F. Hale,	Harry A. Larsen,	Milton Williams.
	Milton Loewenstein,	

18 COUNT CERTIFICATES.

Mary F. Hale,	Harry A. Larsen,	Robert Marks.

36 COUNT CERTIFICATES.

Mary F. Hale,	Harry A. Larsen.

54 COUNT CERTIFICATES.

Harry A. Larsen.

At the end of the report may be found programmes of the anniversary exercises and of a few of the recitals given from time to time during the year, a list of literary publications in New York Point, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, and of publishers of ink print editions, so far as could be ascertained. The piano music is also classified by years. The works on these lists have been selected for their permanent worth in the education of the blind.

Respectfully submitted,

(Signed) EVERETT B. TEWKSBURY,

Principal.

Piano Recital, October 11, 1911.

1. TRANQUILLO FROM MAY BELLS, Op. 44, - - *Spindler*
   PETER GARVEY.
2. THE FESTIVE DANCE, Op. 140, No. 7, - - - *Gurlitt*
   HENRY MURRAY.
3. PASTORAL, Op. 100, No. 3, - - - - - *Burgmüller*
   DORA BERNSTEIN.
4. THE DREAM FAIRY, - - - - - - - - *Seeboeck*
   GEORGE KRAUER.
5. CRADLE SONG, Op. 74, No. 3, - - - - - - *Gurlitt*
   ANDREW GRANTZOW.
6. PATRIOTIC SONG, Op. 12, No. 8, - - - - - *Grieg*
   WINIFRED EASTBURN.
7. MODERATO, Op. 68, No. 26, - - - - - *Schumann*
   CHARLES FREUDENREICH.
8. THE DELICATE FLOWER, Op. 100, No. 10, - *Burgmüller*
   EDWARD CAMPBELL.
9. HUNGARIAN DANCE, Op. 39, No. 9, - - - *Rheinhold*
   STANLEY MESLAR.
10. TO A WILD ROSE, Op. 51, No. 1, - - - *MacDowell*
    MARGARET MCKENNA.
11. CONSOLATION, Op. 100, No. 13, - - - - *Burgmüller*
    CLARENCE GURRIELL.
12. THE HAPPY FARMER, Op. 68, No. 10, - - - *Schumann*
    FRANCIS MCGUERTY.
13. GAVOTTE, Op. 81, No. 10, - - - - - - *Von Wilm*
    LOUIS DENK.
14. FLATTERY, Op. 86, - - - - - - - - *Ravina*
    ANNIE GLASSNER.
15. NARCISSUS, Op. 13, No. 4, - - - - - - - - *Nevin*
    MILTON WILLIAMS.
16. NOCTURNE IN F, Op. 23, No. 4, - - - - - *Schumann*
    HARRY LARSEN.
17. DEATH OF ÅSE, from Peer Gynt Suite, Op. 46, - - *Grieg*
    ALICE JOHNSON.
18. TOLD AT SUNSET, Op. 51, No. 10, - - - *MacDowell*
    JOHN VAN DYCK.

Organ Recital, October 25, 1911.

1. (a) PRELUDE AND FUGUE IN E MINOR, - - - *Bach*
   (b) ADAGIO, Op. 256, No. 3, - - - - - - *Volckmar*

HARRY LARSEN.

2. (a) MARCHE PONTIFICALE, . - - - - - *Gounod*
   (b) OFFERTORY, Op. 23, No. 2, - - - - - - - *Batiste*

GEORGE CALLAN.

3. PRAYER IN C, - - - - - - - - - - - - - *Bossi*

ADOLPH SCHNEIDER.

4. (a) ALBUM LEAF, Op. 68, No. 30, - - - - - *Schumann*
   (b) PASTORAL IN F, - - - - - - - - - - *Bach*
   (c) ELEVATION, Op. 25, - - - - - - - *Guilmant*

EDGAR F. KEARNEY.

5. (a) ELEVATION IN E, - - - - - - - *Saint-Saëns*
   (b) MARCH IN B FLAT, - - - - - - - - *Silas*

JOHN VAN DYCK.

Music Recital, November 1, 1911.

1. OFFERTORY IN A FLAT (Organ), - - - - - *Batiste*
   GEORGE CALLAN.
2. ALLEGRO IN C; from Two Voiced Inventions, - - *Bach*
   MAX ALEXANDER.
3. JUNIOR SINGING CLASS,
   (a) The Little Dreamer, - - - - - - *Osgood*
   (b) Greeting, - - - - - - - *Mendelssohn*
4. CONTEMPLATION, - - - - - - - - *Lichner*
   HENRY MURRAY.
5. MAY BELLS, Op. 44, No. 3, - - - - - - - *Spindler*
   ANNA WAGNER.
6. FESTIVE DANCE, Op. 140, No. 7, - - - - - - *Gurlitt*
   CLARENCE GURRIELL.
7. GAVOTTE, Op. 293, No. 5, - - - - - - - - *Giese*
   GEORGE KRAUER.
8. CRADLE SONG, Op. 74, No. 3, - - - - - - *Gurlitt*
   HELEN SCHAFER.
9. SOLITARY WANDERER, Op. 43, No. 2, - - - - *Grieg*
   ADOLPH SCHNEIDER.
10. PRELUDE, No. 5, - - - - - - - - - - *Bach*
    ROBERT MARKS.
11. ALBUM LEAF, Op. 12, No. 7, - - - - - - *Grieg*
    ANNIE GLASSNER.
12. CHORUS, - Oh! Hush Thee, My Baby, - - *Sullivan*
13. AT AN OLD TRYSTING PLACE; from Woodland Sketches, Op. 51, - - - - - *MacDowell*
    HARRY LARSEN.
14. GAVOTTE ALLEMANDE, - - - - - - - - *Geibel*
    MARGARET MCKENNA.
15. MÉLODIÉ, Op. 8, No. 3, - - - - - - - *Paderewski*
    EDGAR F. KEARNEY.
16. TO AN INDIAN LODGE; from Woodland Sketches, Op. 51, - - - - - - - - - *MacDowell*
    MARY F. HALE.
17. GOOD NIGHT, from Water Scenes, Op. 13, - - *Nevin*
    JOHN VAN DYCK.

Organ and Chorus Recital, February 21, 1912.

1. SONATA, Op. 65, No. 1, - - - - - - - *Mendelssohn*
   Grave, Adagio, Allegro Moderato, Fuga.
   JOHN VAN DYCK.

2. CHORUS, "It Was a Lover and His Lass," *Words by Shakespeare*
   Music by Paul Ambrose

3. ANDANTE IN A, - - - - - - - - - - *Stainer*
   MILTON LOEWENSTEIN.

4. ADAGIO IN A FLAT, Op. 256, No. 1, - - - - *Volckmar*
   EDGAR F. KEARNEY.

5. PASTORAL IN G, - - - - - - - - - *Deshayes*
   MAX ALEXANDER.

6. ADAGIO IN E FLAT, - - - - - - - - *Stainer*
   ROBERT MARKS.

7. CHORUS, - - "Who is Sylvia?" *Words by Shakespeare*
   Music by Macfarren

8. MARCHE PONTIFICALE, - - - - - - *Lemmens*
   HARRY LARSEN.

Anniversary Exercises, March 28, 1912.

1. ORGAN, - Toccata and Fugue, D minor, - - - *Bach*
   JOHN VAN DYCK.
2. CHORUS, - Mark the Merry Elves, - - - *Callcott*
3. PIANO, - Gondoliers, from a Day in Venice, - - *Nevin*
   ROBERT MARKS.
4. METHODS AND USES OF WRITING AND READING NEW YORK POINT.
5. PHYSICAL TRAINING,
   CLASS OF GIRLS.
6. ELEMENTARY SINGING CLASS,
   (a) Spinning Song, - - - - - - - *Reinecke*
   (b) Sleep, My Heart's Treasure, - - - *Von Weber*
   (c) The Antipodes, - - - - - - - *Whelpley*
7. PIANO, - Polish Dance, Op. 3, No. 1, - - *Scharwenka*
   MILTON LOEWENSTEIN.
8. CHORUSES, (a) The Summer Gale, - - - - *Hatton*
   (b) Who is Sylvia? - - - - *Macfarren*
9. ORGAN, - - Marche Religieuse, - - - *Guilmant*
   HARRY LARSEN.
10. PIANO, - - Nocturne, E flat, - - - - *Chopin*
    EDGAR F. KEARNEY.
11. CHORUS, - It Was a Lover and His Lass, - - *Ambrose*
12. REPRESENTATIVE WORK IN GEOGRAPHY.
13. CHORUS, - - Full Many a Song, - - - - *Dvořák*
14. PIANO, - - Bourrée, G minor, - - - - *Bach*
    MARY F. HALE.
15. MENTAL ARITHMETIC.
16. CHORUS, - - A Spring Song, - - - - *Pinsuti*

Pupils' Organ Recital, May 15, 1912.

1. ALLEGRO ASSAI, from Sonata No. 4, Op. 61, - - *Guilmant*
   HARRY LARSEN.

2. SPRING SONG, - - - - - - - - *Mendelssohn*
   MAX ALEXANDER.

3. MARCH IN G, - - - - - - - - - - - *Hill*
   MILTON WILLIAMS.

4. ADAGIO, Op. 256, No. 2, - - - - - - - - *Volckmar*
   ROBERT MARKS.

5. PRELUDE AND FUGUE IN G MINOR, - - - *Bach*
   EDGAR F. KEARNEY.

6. LARGO IN G, - - - - - - - - - - - *Handel*
   ADOLPH SCHNEIDER.

7. TRAEUMEREI, - - - - - - - - - - *Schumann*
   MILTON LOEWENSTEIN.

8. ASSEMBLY MARCH FROM TANNHÄUSER, - - *Wagner*
   JOHN VAN DYCK.

Vocal Recital, June 14, 1912.

Chorus and Junior Classes.

. FAIRY SONG, - - - - - *Music by Agnes Zimmerman*
Words by Shakespeare

2. WHO IS SYLVIA? - - - - - - - - - *Macfarren*

3. SWEET AND LOW, - - - - - - - - - *Barnby*
Words by Tennyson

4. JUNIOR SINGING CLASS,

(a) Schlaf, Kindlein, Schlaf (Sleep, Baby, Sleep).

(b) Clouds, - - - - - - - - *Whelpley*

5. THE SUMMER GALE, - - - - - - - - *Hatton*

6. FULL MANY A SONG, Op. 63, No. 1, - - - - *Dvořák*

7. LOCH LOMOND, Traditional Scottish Melody, arranged by
Clough-Leighter

8. BEWARE, - - - - - - - - - - - *Hatton*
Words by Longfellow

9. JUNIOR SINGING CLASS,

(a) Young Night Thoughts, - - - - - *Foote*

(b) The Dandelion, - - - - - - - *Foote*

10. MY LADY, - - - - - - *Words and music by Stewart*

11. DRY YO' EYES, - - - - - - - - - *Landberg*

12. VOICES OF THE WOODS, - - - - - - - *Rubinstein*
Adapted to "Melody in F" by Watson.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra.	Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra.	Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 2d year, French.	Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Spelling, Grade VII, History of Great Britain and Ireland.	Nature study.	Type-writing.

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ.	Piano, Organ, Tuning.	Piano, Organ.	Piano, Organ, Tuning.	Organ, Senior harmony, Counterpoint, Intermediate harmony, Junior harmony, Harmonic notation, Tuning.	Piano, Tuning, Junior Singing, Class, Chorus.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
				Caning. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, cord, raffia work, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Latin, 2d year, German, 2d year, Geography, Grade II, Kindergarten.	English, 3d year, German, 1st year, Geography. Grade VI, Kindergarten.	U. S. history, Grade I, Grade II, Grade III, Latin, 1st year, Geometry, Geography, Grade I.	Latin, 1st year, Geography, Grade IV.	Geography, Grade III. Reading, Grade VII.	

MUSIC.

I.	II.	III.	IV.	V.	VI.
Music history, Point Music, Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, * Domestic science.	Caning, * Mattress work, Domestic science, Physical culture.	Caning. * Physical culture.	Caning, * Mattress work, Physical culture.	Caning, * Mattress work, Physical culture.	Caning, * Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.

Physical culture class from 5.00 to 5.30 daily.

Harmony, counterpoint, organ and piano practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
APPELLO, JOSEPH
AUSTIN, EUSTACE M.
BAUER, ADOLPH K. O.
BEUTE, WILLIAM W. H. A.
BRANCH, NATHANIEL
BROWN, CHARLES
CALLAHAN, FRANCIS J.
CALLAN, GEORGE E.
CAMPBELL, EDWARD K.
CHARD, GEORGE A.
CLYDE, WILLIAM J.
COHEN, ROBERT ELMER
DENK, LOUIS
DERFUS, ALBERT
DOBLER, HERMAN
DONNELLY, MICHAEL E.
EADIE, JAMES A.
EADIE, WILLIAM S.
FOURNIER, WILLIAM A.
FREUDENREICH, CHARLES J.
GALOS, GEORGE
GARVEY, PETER
GOLDBERG, JULIUS
GÖSSL, ALFRED J.
GRANTZOW, ANDREW
GRUNING, EDWARD
GURRIELL, CLARENCE
HART, ARTHUR
HEIDELBURGER, LEO
HOLST, HAROLD
ILER, GEORGE C.
JENSEN, LOUIS
JOHANNIS, ADOLPH
JOHNSON, JOHN
KANTROVITZ, ERIN
KEARNEY, EDGAR F.
KOEPPE, JAMES
KRAUER, GEORGE D.
KREINHOP, ALBERT
LARSEN, HARRY A.
LEWIS, WILFORD
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT
MAHLER, SIMON
MANZI, THOMAS
MARESCA, LOUIS
MARKS, ROBERT
MASSA, AUGUSTINE
McGUERTY, FRANCIS J.
McVITTY, JAMES
MESLAR, STANLEY E.
MEYERS, DOUGLAS A.
MITCHELL, JOHN
MOREL, PAUL H.
MORGAN, WILLIAM F.
MURRAY, HENRY V.
NOSTA, ALFONSO
O'MALLEY, GEORGE
PECORE, ROBERT
PILATA, MICHAEL
PITCHERSKY, DAVID
POTTS, WILLIAM
PRINCE, FRANK
REILLY, EDWARD
RICE, CARL G.
RITTER, RODERICK
ROACH, AARON
SABEL, HARRY
SCHNEIDER, ADOLPH
SMITH, ERNEST R.
SPOERRY, CORNELIUS
SWEZEY, HIRAM CHESTER
TAFERNER, THEODORE
THIELEMANN, CHARLES
THOMPSON, EDWARD
VAN DYCK, JOHN
WALTERS, HENRY
WEIGEL, WILLIAM
WILLIAMS, MILTON
WISOKIR, FRANK
WINTER, ROBERT

ABRAMS, ANNIE M.
ASKENAS, RACHEL
BERINSTEIN, DORA
BLAUSTEIN, FRIEDA
CLARKIN, VIRGINIA
CURTIS, FLORENCE
DI BIASI, MARY
DOUGHTY, ADALINE
EADIE, MARGARETTA
EASTBURN, WINIFRED
ECKERT, FLORENCE
EDWARDS, CHRISTINA
FENDRICH, BELLA M.
GLASSNER, ANNIE
HALE, MARY F.
HANSKINS, ELIZABETH
HERRMANN, LYDIA
HURD, MARION E.
JESSEN, EMILY A.
JOHNSON, ALICE
KELLY, HANNORA
KINGSLAND, EMMA M.
LADDEN, EVA
LANSING, GENEVIEVE M.
McKENNA, MARGARET
MOSES, EDNA M.
OLIVER, SADIE M.
PAVIA, ANNIE
PENNELLS, SADIE
PULIGNANO, MARY
SCHAE, MARY B.
SCHAFER, HELEN
SIEVERT, FRANCES E.
SMALL, EVA
SMITH, MARION A.
VAN DEN RYKEN, ALICE
VAN ETTEN, OLIVE
WAGNER, ANNA
WALSH, MARION G.
WARSCHAUER, ANNIE
WIENER, FRANCES M

KEY

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

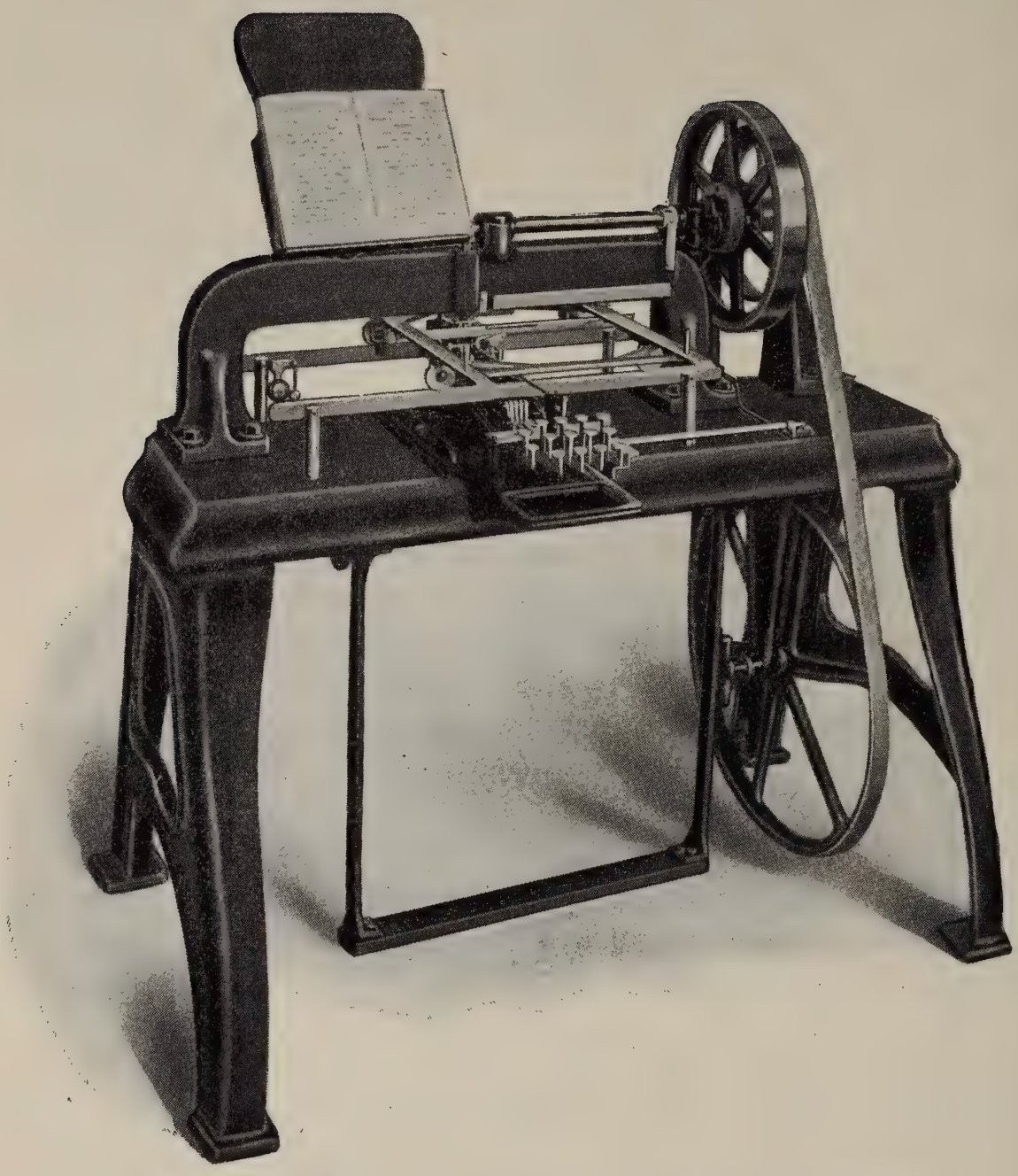
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882, 1893, and 1909.

BY WM. B. WAIT,

Principal of The New York Institute for the Education of the Blind from 1863 to 1905; Emeritus Principal from 1905.

1912.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS, PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, ⠁; second, ⠉; third, ⠛; fourth, ⠿; fifth, ⠾⠾; sixth, ⠿⠿, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

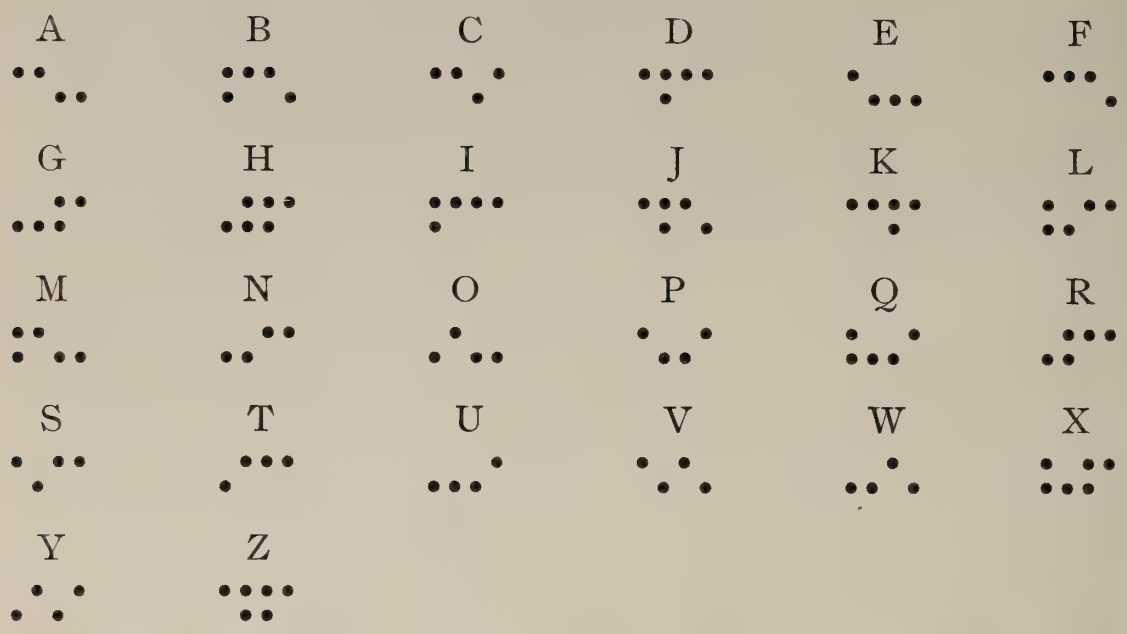
Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

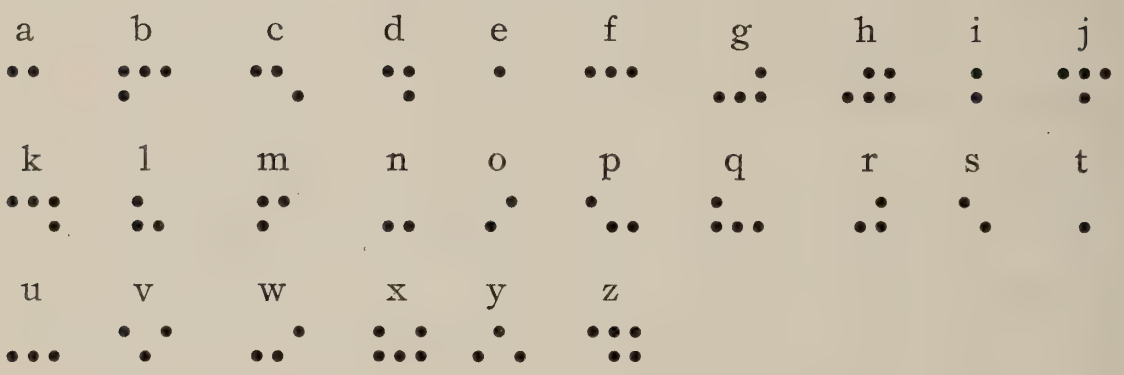
Written pages may be coated on the reverse side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.



SMALL LETTERS.



It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠂⠂	⠐⠐	⠄⠄	⠂⠐	⠂⠄	⠐⠄	⠄⠐	⠐⠄	⠐⠂	⠐

Prefix, indicating that the characters which follow are numerals, ⠼ Thus, 1908, ⠼⠁⠊⠚⠈ The vertical line indicates a blank space equal to one point.

PUNCTUATION AND OTHER MARKS.

The following are preceded and followed by two blanks:

Period ⠲	Interrogation ⠦	Quotation* ⠴
Comma ⠂	Dash ⠤	Asterisk ⠔
Semicolon ⠆	Parenthesis* ⠐⠣	Italics ⠨⠨
Colon ⠒	Bracket* ⠐⠣	Italics ended ⠨⠨⠄
Exclamation ⠖		

The following are separated from the word which they affect by one blank:

Apostrophe ⠄	Grave accent ⠈⠮	Cedilla (French) ⠸⠉
Hyphen ⠤	Circumflex ⠈⠱	Tilde (Spanish) ⠸⠝
Acute accent ⠈⠡	Diæresis ⠈⠔	

The accents are placed before accented letters and syllables, and are separated from them by one blank.

ADAPTATIONS FOR GREEK.

Coronis ⠐⠅	Long o ⠐⠕	Iota subscript ⠨⠅
Long e ⠐⠑	Ps ⠰⠏	Rough breathing ⠨⠓

ADAPTATIONS FOR GERMAN.

For the digraph ck ⠈⠉	For the digraph sz ⠩
For the digraph tz ⠞⠵	

* Placed before and after the word or words affected by the sign.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
⠃	⠉	⠋	⠛	⠓	⠚	⠅
n	p	s	u	v	w	y
not	part	some	under	very	will	you
⠝	⠏	⠎	⠥	⠧	⠺	⠽

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
⠯	⠁⠍	⠉⠙	⠉⠁	⠉⠍	⠑⠧
from	good	have	large	of	shall	their
⠋⠗	⠛⠙	⠓⠧	⠇⠁	⠷	⠩⠇	⠮
there	that	the	think	when	what
⠮⠗	⠞⠁	⠮	⠹⠊	⠱⠓	⠱⠞
was	were	with	which	would
⠱⠎	⠱⠻	⠱⠹	⠱⠉	⠺⠙

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mo*th*er, not Mo*the*r; Finger, not F*ing*er; Andante, not *And*ante.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade	æ	ance	ant	ate	augh	ain
ble	bly	cede	ceed	ch	com	
con	dis	eau	ence	ent	ess	fer
ful	gh	ight	ion	ing	œ	
ong	ou	per	pro	ph	sh	
sion	tion	th	ure	wh		

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ⠹

The Third base has 11 contractions, viz:

and	of	the	that	ing	ch	ou
gh	ph	sh	wh			

The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a	d	l	m	n	o	r	s	th
⠒	⠲	⠂	⠶	⠢	⠐	⠔	⠄	⠳

Beginning with the first one, ⠒ a new series may be formed by adding to it each one in order thus: ⠒⠒⠒⠒ ⠒⠒⠒⠂ ⠒⠒⠒⠶ ⠒⠒⠒⠒⠒ etc.

Beginning with the second one, ⠲ we have ⠒⠒⠒⠒⠒ ⠒⠒⠒⠒⠒⠒ ⠒⠒⠒⠒⠒⠒⠒ etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
⠒⠒⠒⠒	⠒⠒⠒⠂	⠒⠒⠒⠶	⠒⠒⠒⠒⠒	⠒⠒⠒⠒	⠒⠒⠒⠒⠒
ant	F	ate			
⠒⠒⠒⠒⠒	⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒			

SECOND GROUP.

D	augh	ain	Z	ble	bly
⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒
cede	J	ceed			
⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒			

THIRD GROUP.

L	com	con	X	dis	Q
⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒
eau	ence	ent			
⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒	⠒⠒⠒⠒⠒⠒			

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
⠊	⠄	⠎	⠤	⠍	⠋

ful	B	ight
⠇	⠃	⠊

FIFTH GROUP.

N	ion	asterisk	G	dash	U
⠝	⠔	⠐	⠛	⠐⠐⠐⠐	⠥

œ	W	ong
⠘	⠺	⠬

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
⠞	⠏	⠙	⠌	⠕	⠽	⠝

ure	almost
⠻	⠷

SEVENTH GROUP.

R	could	come	H	ever	from
⠗	⠉	⠒	⠓	⠑	⠋

good	have	large
⠛	⠓	⠇

EIGHTH GROUP.

S	shall	their	there	E	P
⠎	⠩	⠮	⠹	⠑	⠏

think	V	when
⠹	⠧	⠱

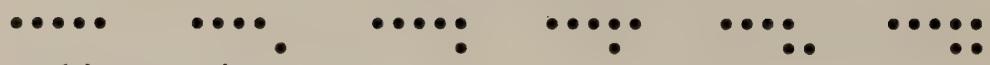
NINTH GROUP.

what	was	were	with	grave accent
⠱	⠴	⠻	⠷	⠨

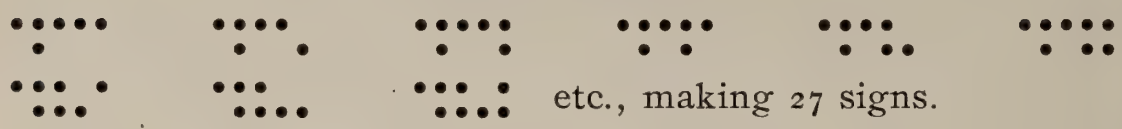
acute accent	circumflex	would or diæresis	Italics
⠡	⠢	⠺	⠰

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: ⠁, ⠂ and ⠄. Thus:

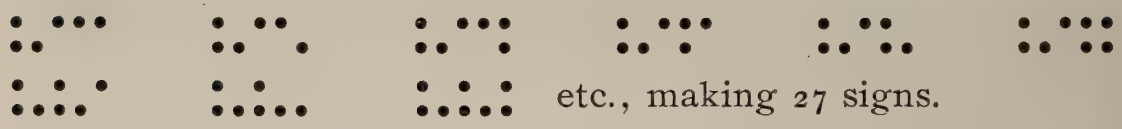
FIRST GROUP.


etc., making 27 signs.

SECOND GROUP.


etc., making 27 signs.

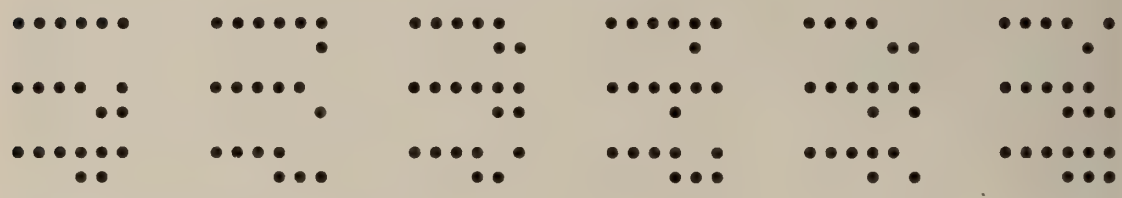
THIRD GROUP.


etc., making 27 signs.

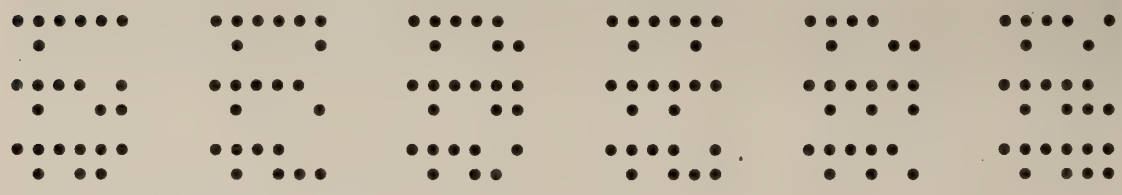
The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.


etc., making 81 signs.

SECOND GROUP.

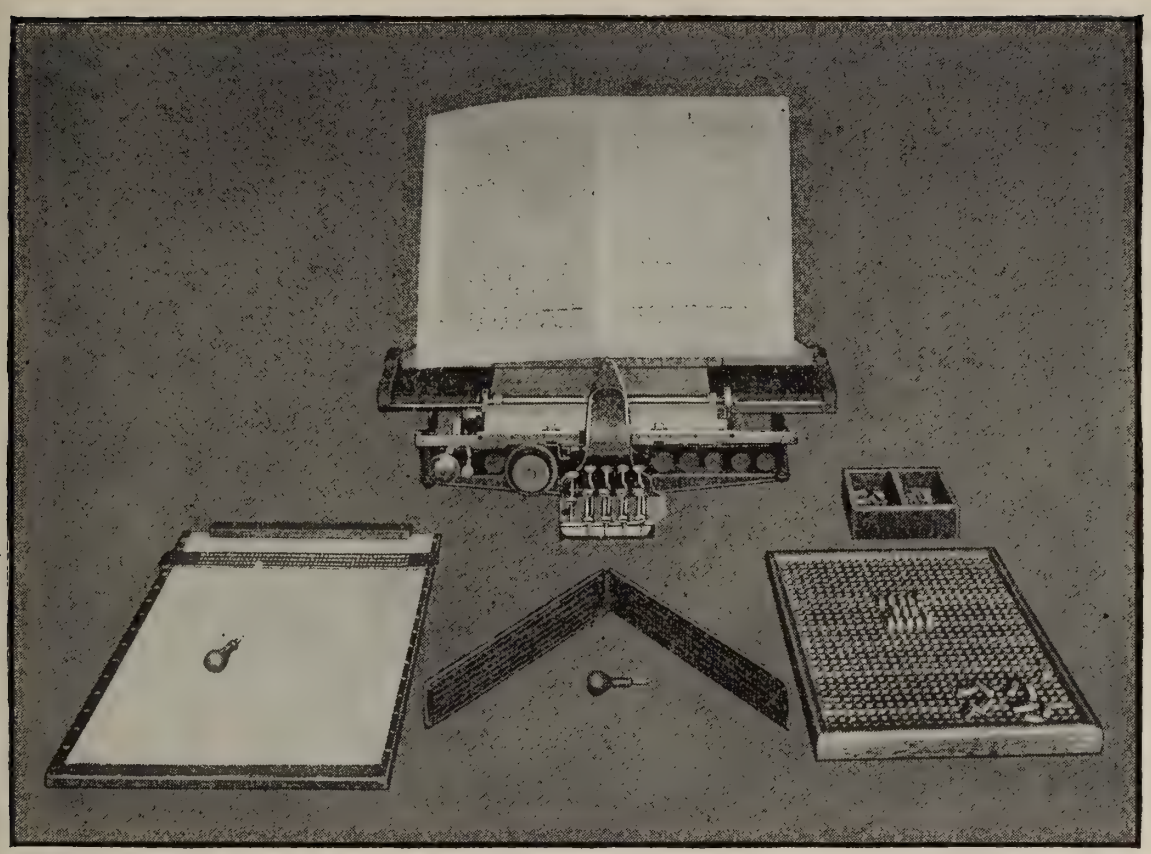

etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.

KLEIDOGRAPH FOR EMBOSSED WRITING.



Desk Writing Tablet. Pocket Tablet. Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ⠑⠒ 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte ⠁⠑⠒ | ⠒ | ⠁ s, d, blank, i, blank, e.*

Accent ⠁⠔⠒

Accelerando ⠁⠔⠒⠒

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short ⠁⠑

Appoggiatura, long ⠒⠁⠑

Arpeggio ⠑⠑⠁

Arpeggio, *continuously* through both hands ⠑⠑⠁ | ⠁

A tempo ⠔⠔⠔

Bar ⠔⠔ ; double bar ⠔⠔ | ⠔⠔

Breathing mark or sign of detachment in instrumental music ⠁⠔⠔

Bridge sign ⠒⠑⠒

Con espressione ⠔⠒⠔⠔ ‖ ⠑⠑⠁ ‖ ⠁ | ⠁⠁ | ⠁⠔⠔ ‖ ⠁⠔⠔⠔

Crescendo ⠁ | ⠒

Crescendo discontinued ⠁ | ⠒ | ⠒

Da capo ⠔⠒⠔⠔ ‖ ⠑⠒ ‖ ⠑⠑⠁ ‖ ⠁⠔⠔⠔

* The vertical lines indicate a blank space made by omitting the points.

Dal segno ⠰⠱⠄ ‖ ⠹⠅ ‖ ⠹⠄ ‖ ⠹⠄⠄

Diminuendo or decrescendo ⠹ | ⠹ | ⠅

Diminuendo discontinued ⠹ | ⠹ | ⠅ | ⠅

Discontinuance ⠅ When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce ⠄⠹ | ⠹

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted ⠸⠸⠄⠅ | ⠹ | ⠹ The triple dot has three points.

Down bow ⠹⠸⠹

Espressivo ⠄⠱⠄⠄ ‖ ⠹ | ⠹⠄ | ⠹⠄⠄ | ⠄⠹ ‖ ⠹⠄⠄⠄

Finger signs. First, ⠹⠸⠅; second, ⠄⠸⠅; third, ⠹⠄⠅; fourth, ⠄⠄⠅; fifth, ⠹⠹⠅

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte ⠅ | ⠹

Fortissimo ⠅ | ⠹ | ⠹; very fortissimo ⠅ | ⠹ | ⠹ | ⠹

Forte piano ⠅ | ⠹ | ⠅ | ⠄

Forzando ⠅⠹⠄⠄

Group ⠄⠄⠹

Group discontinued ⠄⠄⠹ | ⠅

Half bow ⠄⠱⠄⠄ | ⠄⠸⠅ | ⠅⠹⠹

Harmonic in guitar and in violin ⠄⠸⠅⠄⠅

Heel in organ pedaling ⠄⠸⠅

Interval signs. First, ⠸⠅⠄; second, ⠹⠹⠄; third, ⠄⠱⠄; fourth, ⠅⠹⠄; fifth, ⠹⠅⠄; sixth, ⠅⠄⠄; seventh, ⠄⠹⠄; eighth, ⠹⠄⠄

Left foot in organ pedaling ⠱⠱

Left hand ⠱⠱

Legato ⠲⠄⠄ ‖ ⠱⠄ | ⠠ | ⠄⠄⠲ ‖ ⠠⠄⠄

Leggiero ⠲⠄⠄ ‖ ⠱⠄ | ⠄⠄⠲ | ⠄⠲ | ⠄⠠ ‖ ⠠⠄⠄

Lower half of bow ⠲⠄⠄ | ⠱⠄ | ⠱⠠⠠

Lower third of bow ⠲⠄⠄ | ⠄ | ⠱⠠⠠

Marcato ⠲⠄⠄ ‖ ⠱⠠ | ⠠⠠ | ⠄⠲ ‖ ⠠⠄⠄

Melody sign ⠠⠱⠠⠱⠄

Melody sign discontinued ⠠⠱⠠⠱⠄ | ⠱

Mezzo forte ⠠⠄⠠⠱ | ⠱ | ⠠

Mezzo piano ⠠⠄⠠⠱ | ⠱ | ⠄

Middle of bow ⠲⠄⠄ | ⠱⠠ | ⠱⠠⠠

Middle third of bow ⠲⠄⠄ | ⠱⠠ | ⠄ | ⠱⠠⠠

Molto ⠱⠠⠄⠄⠠

Mordent ⠠⠄⠲⠄⠄; mordent inverted ⠠⠄⠲⠄⠄ | ⠠⠄⠲⠄⠄

Music sign ⠠⠄⠄⠄ is used in the body of *text* where an illustration of *music* occurs, or it follows a verbal insertion in music.

Music sign discontinued ⠠⠄⠄⠄ | ⠱

Natural ⠱ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The duration of tones is expressed by notes, the signs for which are: Whole, ⠱⠱; half, ⠠⠠; quarter, ⠲⠱; eighth, ⠱⠠; sixteenth, ⠠⠱; thirty-second, ⠱⠄; and sixty-fourth, ⠄⠠

There are two other notes, rarely used, viz: the breve ⠱⠱⠠ and the one hundred twenty-eighth ⠄⠠⠠ The former is made by adding a point in the upper row after a whole note, and the latter by a similar point added after a sixty-fourth note.

Number sign ⠱⠱⠱ This sign shows that the characters following it will be numerals.

Nut of bow ⠲⠄⠄ | ⠄⠄ | ⠱⠠⠠

Octave signs. First octave, ⠱⠱⠠; second, ⠠⠠⠠; third, ⠲⠱⠠; fourth, ⠱⠠⠠; fifth, ⠠⠱⠠; sixth, ⠱⠄⠠; seventh, ⠄⠠⠠; eighth, ⠠⠄⠠

Open string ⠄⠆⠄⠄ | ⠄⠁ | ⠁⠄

Pause ⠄⠉⠄

Pedal ⠄⠄⠁⠄

Pedal discontinued ⠄⠄⠁⠄ | ⠆

Piano ⠆ | ⠄

Pianissimo ⠆ | ⠄ | ⠄; very pianissimo ⠆ | ⠄ | ⠄ | ⠄

Piano forte ⠆ | ⠄ | ⠆ | ⠁

Pitch. The pitch of tones without duration is expressed by the letters c d e f g a and b. In combination with notes the signs are: c, ⠖⠖; d, ⠉; e, ⠄⠆; f, ⠖⠁; g, ⠉⠆; a, ⠆⠄; b, ⠄⠁ When both pitch and duration are used, the pitch is written first followed by the duration. In all cases except the breve and the one hundred twenty-eighth note the combination is a Fourth base sign, the first half (Second base) being pitch and the second half (also Second base) being duration. The two exceptional notes (which are rarely used) are Third base.

For brevity in writing, when two or more notes in succession are of the same length write the duration of the first note and do not write it again until a change in *value of note* occurs. This rule remains in force even though rests intervene.

Pizzicato ⠄⠄⠄⠄⠁

Poco ⠄⠆⠄⠄ ‖ ⠁⠄⠄ ‖ ⠉⠄⠄⠄

Poco a poco ⠄⠆⠄⠄ ‖ ⠁⠄⠄ ‖ ⠉⠉ ‖ ⠁⠄⠄ ‖ ⠁⠄⠄⠄

Point of bow ⠄⠆⠄⠄ | ⠁⠄⠄ | ⠆⠉⠉

Portamento ⠁⠄⠆⠉ placed before the note affected by it.

Primitive signs. The first eight numeral signs are ⠖⠖ ⠉⠄ ⠆⠉ ⠉⠆ ⠆⠄ ⠄⠁ ⠁⠄ These are used as the basis or ground work in forming many of the music signs. Thus, the first *seven* primitives form the pitch signs c d e f g a and b; and the duration signs for whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth.

The eight octave signs are derived from the eight primitive signs by adding a point in the *upper* row after the respective

primitive signs, and the eight interval signs are derived by adding a point in the *lower* row after the same primitive signs.

Other derivatives are also formed.

Pro forma ⠒⠒⠄⠄

Rallentando ⠒⠒⠄⠄⠄

Repeat part of a measure, or one or more measures ⠄⠄ viz, two points in the lower row.

Repeat note, chord, group or rest ⠄ viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ⠄⠄⠒⠒; rest a half, ⠄⠄⠒⠒; rest a quarter, ⠄⠄⠄⠒; rest an eighth, ⠄⠄⠒⠒; rest a sixteenth, ⠄⠄⠒⠒; rest a thirty-second, ⠄⠄⠒⠄; rest a sixty-fourth, ⠄⠄⠄⠒

There are two other rests, rarely used: rest a breve ⠄⠄⠒⠒⠒ and rest a one hundred twenty-eighth ⠄⠄⠄⠒⠒; these are derived similarly to the notes of the same value.

Right foot in organ pedaling ⠒⠒⠒

Right hand ⠒⠒⠒

Ritardando ⠒⠒⠄⠄⠄

Ritenuto ⠒⠄⠄⠄⠄

Rinforzando ⠒⠒⠄⠄

Scherzando ⠄⠒⠄⠄⠄ ‖ ⠒⠄ | ⠒⠒⠒⠒ | ⠒⠒ | ⠄⠒ ‖ ⠒⠄⠄⠄

Sempre ⠄⠒⠄⠄⠄ ‖ ⠒⠄ | ⠒⠒ | ⠒⠄⠄ ‖ ⠒⠄⠄⠄

Segno ⠒⠄⠒⠄⠒

Sforzando ⠒⠒⠄⠄

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur ⠄ | ⠒

Slur discontinued ⠒

Sostenuto ⠨⠨⠄⠄

Staccato ⠁⠄⠁⠄

Staccatissimo or very staccato ⠁⠄⠁⠄⠁⠄

Stroke of the glottis in singing ⠁⠄

Swell ⠁⠄⠄⠁

Syllable slur ⠨ | ⠨

Syllable slur discontinued ⠨ | ⠨ | ⠨

Take breath in singing ⠁⠄⠄⠄

Tenuto ⠨⠨⠄⠄

Thumb in guitar ⠨ | ⠨

Tie ⠄⠁⠨

Toe in organ pedaling ⠁⠨⠨

Tremolo ⠄⠁⠄⠄

Trill ⠨⠁⠁⠄

Turn ⠨⠄⠁⠄; turn inverted ⠨⠄⠁⠄ | ⠨⠄⠁⠄

Up bow ⠄⠨⠁⠄

Upper half of bow ⠄⠨⠄⠄ | ⠄⠄⠄ | ⠨⠁⠁

Upper third of bow ⠄⠨⠄⠄ | ⠁ | ⠨⠁⠁

Whole bow ⠄⠨⠄⠄ | ⠄⠄⠁ | ⠨⠁⠁

With sign ⠁⠄

Word sign ⠄⠨⠄⠄ This is used in the body of *music* when *words* are to be used; or it follows a music insertion in text.

Word sign discontinued ⠄⠨⠄⠄ | ⠨

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign $\overset{\bullet}{\underset{\bullet}{\bullet}}\overset{\bullet\bullet}{}$ always represents the short appoggiatura (sometimes called acciaccatura, written in ink print as a small eighth note with a diagonal line across the stem). In points the value need not be written, as its duration is variable according to the style of music in which it appears.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign $\overset{\bullet}{\underset{\bullet}{\bullet}}\overset{\bullet\bullet}{}$ thus, $\overset{\bullet}{\underset{\bullet\bullet}{\bullet}}\overset{\bullet}{\underset{\bullet}{\bullet}}\overset{\bullet\bullet}{}$ The value must be expressed. In ink print there is no diagonal line across the stem, and the note bears a fixed relation to the principal note.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign twice before the first note and once

after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals ⠱, ⠴, ⠹ The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger. The finger sign immediately precedes the note or interval which it affects.

GROUPS.

Rule First. A single group is expressed by placing the group sign ⠴ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

Rule Fourth. In a succession of four or more groups of *uniform size*, write the group sign and the notes of the first group, then write the sign twice to indicate that the same kind of group will continue; after the last group write the sign with the discontinuance.

Remark:—In the foregoing rules the group implies an *irregular* number of notes in a *regular* division of the measure, as triplets, quintuplets, etc.; but the group sign may also be used for a *regular* number of notes. See next rule.

Rule Fifth. When part of a measure, not including the first part, is repeated, the group sign will precede and the group discontinue follow such passage. The one point repeat will then be used for each repetition of such group.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, ⠑⠑⠄; second interval, ⠑⠑⠄; third interval, ⠄⠑⠄, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* ⠑⠄ followed by the octave sign and then the note. Thus, ⠑⠑⠑ ‖ ⠑⠑⠄⠑ ‖ ⠑⠄ ‖ ⠑⠑⠑ ‖ ⠄⠑

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, ⠑⠑⠑ ‖ ⠑⠑⠄⠑ ‖ ⠑⠄ ‖ ⠑⠑⠑ ‖ ⠄⠑ ‖ ⠄⠑⠄

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank, but see *Rule Sixth.*

Rule Sixth. When a note and its *eighth* interval each have the same accidental, the accidental will be written for the lower note only, and will be understood for the eighth interval unless otherwise indicated.

Rule Seventh. Finger signs are placed before intervals the same as before notes.

Rule Eighth. When the *same interval* appears four or more times consecutively, make such interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign.

If, however, a special sign affecting the interval is used, such as finger or accent, the interval sign must be written at such place; but this does not affect its continuance.

MELODY SIGN.

Rule First. The melody sign is ⁘ and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

In this work the modern custom is followed of calling the sign ∿ the mordent, and the sign ∿ the inverted mordent. Ancient custom had the reverse of this, though the execution of the respective signs has never differed. The mordent ∿ calls for the principal note, its *upper* auxiliary and then the principal note; the inverted mordent ∿ takes the *lower* instead of upper auxiliary.

Rule First. The sign for the mordent ⁘ is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign ⁘ made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of the inverted mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When mordents appear on four or more successive notes, write the sign twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign.

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a

single point in the upper row after the numeral showing the number of the octave. Thus, first octave, ⠿⠒; second octave, ⠒⠒⠒; third octave, ⠠⠒⠒, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

Remark:—If both octave and finger signs are used, the order of succession will be: octave sign, finger sign, note.

REPEAT SIGNS.

There are two signs for repeat. The first has one point in the lower row and is shown in Rule First. The second has two points in the lower row and is used in all succeeding rules.

Rule First. When a note, chord, group or rest is repeated, write the one-point repeat sign ⠄ once for each repetition.

Rule Second. When part of a measure from the beginning is repeated, write the two-point repeat sign ⠤ in the measure once for each repetition of the same.

Rule Third. When the last measure is repeated once, write, after the bar, the two-point repeat sign followed by the bar.

Rule Fourth. When the last measure is repeated more than once, write, after the bar, the two-point repeat sign, then the numeral which indicates how many repetitions are to be made, and then the bar; thus, ⠿⠒⠒ ‖ ⠒⠒ ‖ ⠒⠒⠒ ‖ ⠤ ‖ ⠿⠒⠒ | ⠆ ‖ ⠒⠒⠒ indicates that the measure will be repeated nine times, and thus played ten times.

Rule Fifth. When the last two or more measures are repeated, write the number sign, then the numeral showing how many measures are to be repeated, and then the two-point repeat sign, made once for each repetition; use the bar only

after the last repeat sign. Observe that in this rule the repeat sign *follows* the numeral, while in Rule Third it *precedes* the numeral.

Rule Sixth. When any number of measures, *not including the last* of the passage, are repeated, write the number sign and the numeral which shows how many measures must be counted back to the place where the repeat begins, then the number sign and numeral which shows how many measures are included in the repeat, and then the two-point repeat sign, made once for each repetition. Use the bar only after the last repeat sign.

Rule Seventh. When a passage is repeated in a different octave, proceed according to the previous rules as the case may require, and insert, before the two-point repeat sign, the sign for the octave in which the repeated passage begins. If such a passage begins with notes of one value written against those of a different value, write the octave sign of the note of the *same voice* as that with which the original passage began.

Rule Eighth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar followed by the two-point repeat sign, and again the double bar.

Rule Ninth. In a passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, write the two-point repeat sign, followed by the *pro forma* sign ••.. and after it the *note* which begins the transposed form. This rule applies to the repetition of a part of a measure or to one or more measures.

The *pro forma* may be used even when the measure begins with one or more rests; the first note will be named whether appearing at the beginning or later in the measure.

The octave sign should be used in a transposed passage and must *follow* the *pro forma* sign.

If the *pro forma* passage begins with notes of one value written against those of a different value, write after the pro

forma sign the note of the *same voice* as that with which the original passage began.

Rule Tenth. When part of a piece is repeated from the beginning, use the abbreviation for *da capo*, thus ⠄⠒⠤ ⠶ ⠒⠄ ⠶ ⠄⠤ then the number of measures to be repeated, followed by the repeat sign and bar. If the word *fine* has previously appeared write ⠄⠒⠤ ⠶ ⠒⠄ ⠶ ⠒⠤ ⠶ ⠒⠒ ⠶ ⠒⠄ ⠶ ⠒⠒⠒ ⠶ ⠒⠄ ⠶ ⠒⠤ ⠶ ⠄ ⠶ In this case, the music sign, repeat sign and numeral are omitted.

Rule Eleventh. The sign 𝄋 called *segno* is used in ink print to indicate the place to which a subsequent return will be made. In points write the sign ⠄⠒⠤⠄ where segno occurs. When in ink print the words *dal segno* (to the sign) or their abbreviations appear, write ⠄⠒⠤ ⠶ ⠒⠄ ⠶ ⠄ ⠶ ⠄⠤ then the number of measures to be repeated, followed by the repeat sign and bar. If the word *fine* has previously appeared, write ⠄⠒⠤ ⠶ ⠒⠄ ⠶ ⠄ ⠶ ⠒⠒ ⠶ ⠒⠄ ⠶ ⠒⠒⠒ ⠶ ⠒⠄ ⠶ ⠒⠤ ⠶ ⠄ ⠶ In this case, the music sign, the repeat sign and numeral are omitted.

Rule Twelfth. In a succession of measures containing rests only, write the sign for rest a whole (regardless of the size of the measure) followed by the number of such rests and the bar. Thus, ⠤⠒⠒ ⠶ ⠒⠒⠒ ⠶ ⠒⠒ ⠶ ⠄ ⠶ ⠤ indicates rest ten whole measures.

Rule Thirteenth. The rules for the use of the octave sign and also those for time-values must be applied to the first note of a passage following a repeated passage, and the reckoning is *always made from the last note of the latter.* This rule applies to the repetition of a part of a measure or to one or more measures.

Rule Fourteenth. A passage beginning with a given dynamic sign is sometimes repeated beginning with a different dynamic sign; in such a case, for the repeat, write the new dynamic sign and then follow whichever rule is necessary for the repeat.

The same rule will govern the use of a change of tempo in a repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign followed by the numeral which shows the number of sharps or flats in the signature. Thus, . | ⁝⁝⁝ | ⁝⁝ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

In ink print the sign for the natural is occasionally used in the signature in the midst of a piece, to cancel a sharp or flat previously used in the signature. In points the same custom is followed.

SLURS.

Rule First. The sign for the slur . | ⁝ is placed before the notes slurred. The sign for discontinuance ⁝ is placed after the notes slurred and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign . | ⁝ at the begin-

ning of the first slur, and two slur signs ⠄ | ⠆ ‖ ⠄ | ⠆ at the beginning of the second slur; at the end of the first slur write ⠄ | ⠆ | ⠆; at the end of the second slur write ⠄ | ⠆ ‖ ⠄ | ⠆ | ⠆

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance ⠄ | ⠆ | ⠆; and at the end of the long slur make it twice with the discontinuance ⠄ | ⠆ ‖ ⠄ | ⠆ | ⠆

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

Rule Fifth. In vocal music, when two or more successive notes are to be sung to one syllable, the syllable slur ⠆ | ⠆ will be used before such notes, and at their close the syllable discontinue ⠆ | ⠆ | ⠆ will be written.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, ⠇⠇⠇ | ⠄⠆ | ⠆⠐

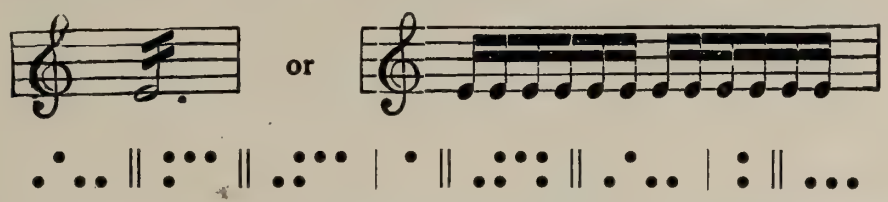
If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, ⠇⠇⠇ | ⠇⠇ | ⠐⠐ ‖ ⠐⠄

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

TREMOLO SIGN.

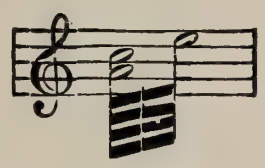
Rule First. When one note or chord is played tremolo, write the sign .•.. then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



.•.. || :••• || .:•• | • || .:•: || .•.. | : || ...

This signifies that E a sixteenth must be played a sufficient number of times to fill the value of a half dotted.

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



.•.. || •:• || :.•• || .:.. || :...• || .:.. || .: || .•.. | :

This signifies that A a sixty-fourth with its third interval must alternate with E a sixty-fourth to fill the value of a half note.

Rule Third. In a succession of tremolos the sign is used in each case, but the sign with its discontinuance may be omitted except in the last case.

Remark:—In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

Rule First. The horizontal or ordinary turn is expressed by the sign ⁝.⁝. placed before the note affected, and is separated from it by two blanks.

Rule Second. The vertical or inverted turn is expressed by the sign ⁝.⁝. made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When turns appear on four or more successive notes, write the sign twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign.

THE *WITH* SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign ⁝. and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

If one voice or part has notes on the first of the measure and rests for the remainder of same, these rests may be omitted when this voice or part is written *first*, but not otherwise.

If one voice or part has notes in the measure but *not* on the first of same, rests must be supplied previous to such notes whether indicated in the ink copy or not.

MISCELLANEOUS DIRECTIONS.

In ink print many signs appear simultaneously. In point print the more *inclusive* or *far-reaching* signs should be written first, followed by those having a more limited effect; thus, at the beginning of right hand, write signature, time, hand, octave, finger, note.

The following order is also illustrative: forte, slur, staccato, fourth octave, first finger, C an eighth.

In general, signs *equally* limited in effect (as accent, staccato, tenuto, etc.) *precede* the note affected and may be used in any order, though the finger sign must be nearest to the note.

The tie is written after the first of the two notes affected; when a chord is tied the tie sign *follows* the lowest note and each interval of the chord.

The pause follows the note, chord, rest or bar which it affects.

If a slur, pedal, crescendo or a diminuendo continue until the same sign again appears, write such sign for each entrance, but omit the discontinuance of it until the close of its last appearance.

If a note or chord begins a passage which is preceded by a sign covering more than the single note or chord (as pedal, slur, forte, piano), and this note or chord is repeated, the one point repeat may be used.

When after a tie, or after a slur discontinue, the last note or chord is repeated, the one point repeat sign may be used.

Dynamic signs may be written in the right hand part only, unless specially marked for the left hand. Tempo marks should be written in each hand, but words qualifying such tempo marks may appear in right hand only.

Pedal marks are usually written in the left hand.

When a passage having a certain sign to continue is subsequently repeated in part, the same sign ending with the repeated passage (though it continued farther in the original passage), the sign with its discontinuance must follow the repeat sign.

METHOD OF COUNTING BACK FOR REPEATS.

When a repeat appears in the point copy, the pupil should refer to the margin and ascertain the number of the last measure written, then subtract from it the number of measures to be counted back; the difference shows the number of the measure previous to the one where the repeat begins.

Thus, if there have been twelve measures written and there appears ⠿ | ⠶ | ⠁ ‖ ⠿ | ⠒ ‖ ⠄ ‖ ⠄⠄⠄ subtract ten from twelve which leaves two measures; then begin with the third measure to repeat four.

METHODS OF SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

SUGGESTIONS FOR PREPARING MUSIC TO BE WRITTEN IN POINTS.

The title-page of a piece should include title, opus and special number (if there be such), author, editor, and publisher with address. Music other than for the piano should be indicated in the caption, as: organ, violin, voice, etc. Without such indication the music will be understood as written for the piano.

The running head-line, though briefer than the title-page, should include title, opus, and last name of author. If for music other than piano, state the instrument or the voice.

Number the bars continuously, including all indicated repeats.

Bars of incomplete measures are numbered the same as though the measures were complete.

Mark all possible repeats of measures throughout the piece.

Mark the continuance of a given interval or other sign and also its discontinuance.

In transcribing music, leave a space of about twelve points in each line before beginning the music; in the left part of this space write the numeral (without the number sign) which records the number of the measure following the first bar on the line. These numerals enable the pupil to keep the place and also to quickly calculate repeats.

It is well to prepare a perfect copy on paper before embossing on brass. Omit marginal numbers from paper copy, but in proof-reading of the latter write the bar numbers in pencil over the bars.

In making the marginal numbers on the brass plates, observe the number of the first bar on the line of brass and in the margin write the numeral next following. Thus, if the first bar on the line is ten, write eleven in the margin.

METHOD OF INDICATING REPEATS IN WRITING BY PARAGRAPHS WHEN MARGINAL NUMBERING IS OMITTED.

In a *long* "count back," the place should be indicated at which the passage to be repeated *begins*, as well as the place where the repeat *enters*, to enable the reader to readily make the "count back." The three following examples will illustrate:

Ex. 1. Repeating the last several measures. If after 20 measures the next 15 are like the last 15, then following bar 5, write:

Then, following bar 20, write:

Ex. 2. Repeating a passage not including the last measure. If after 100 measures the next 20 are like the 20 which began with the 31st measure, then, following bar 30, write:

.:... || .. | ... | . | . | .: || ::: | .. | . || ::: | .. | . || .... ||

Then, following bar 100, write:

::: | .. | . || ::: | .. | . || .. || ... ||

Ex. 3. Involving both the previous cases. If after bar 20 the last 15 are to be repeated, and after bar 60 the same 15 again appear, then, following bar 5, write:

.:... || .. | ... | . | . | .: || ::: | :: | .: || ::: | :: | .: ||

.:... || .. | ... | . | . | .: || ::: | .: | .: || ::: | :: | .: || .... ||

Then, following bar 20, write:

::: | :: | .: || .. || ... ||

Then, following bar 60, write:

::: | .: | .: || ::: | :: | .: || .. || ... ||

To aid the reader in making the "count back," leave a space of four blanks before the word sign when it first appears. In a short "count back," the above methods of showing the place where the repeat begins are unnecessary, unless the measures are long.

The paragraphs should be numbered, and after the last bar in each paragraph the number of that bar from the beginning should be written.

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

The above rules are especially useful in writing the text of chants. Ordinarily the syllable slur ⁚ | ⁚ when used in the music to which words are to be sung, meets all necessity for marking syllables.

See *Rule Fifth* for slurs.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | ˙.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark ‖ ˙ ‖

An obtuse angle with the apex at the top, called rubato accent .˙ | .

A comma placed in a horizontal position, called the half tie .˙ | ⁚

A comma placed in a vertical position, called the comma ˙˙ | .

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter ˙. | ˙ followed by the number sign and numeral.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign ⠰⠠⠠⠠, followed by ⠰⠠, the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, ⠿⠿⠿ ‖ ⠰⠠⠠⠠ | ⠰⠠ | ⠿⠿⠿ | ⠰⠠ ‖

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, ⠿⠿⠠⠠ ‖ ⠰⠠⠠⠠ | ⠰⠿⠿ | ⠰⠠ | ⠿⠿⠿ | ⠰⠠ ‖ F a whole, low position of the third, ⠰⠿⠿⠿ ‖ ⠰⠠⠠⠠ | ⠠⠠ | ⠰⠠ | ⠿⠿⠿ | ⠰⠠ ‖

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, ⠿⠿⠰⠰ ‖ ⠰⠠⠠⠠ | ⠰⠠ | ⠿⠿⠿ | ⠰⠠ ‖ ⠰⠠⠠⠠ | ⠰⠠ | ⠿⠿⠿ | ⠰⠠ ‖

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four ⠿⠿⠿⠿ ‖ ⠿⠿⠿ | ⠠⠠ ‖ ⠰⠰ ‖

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

half, figured six four and then five three ⠹⠒⠒ ‖ ⠿⠿ | ⠧⠄ ‖ ⠒⠒ ‖ ⠿⠿ | ⠹⠆ ‖ ⠄⠆ ‖

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six ⠿⠿⠿ ‖ ⠿⠿ | ⠁ | ⠧⠄ ‖

Remark:—In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring. Thus, F a quarter, position of the third, figured five three and then four two ⠹⠒⠄⠆ ‖ ⠄⠆⠄⠄ | ⠁⠄⠄ | ⠿⠿ | ⠄⠆ ‖ ⠿⠿ | ⠹⠆ ‖ ⠄⠆ ‖ ⠿⠿ | ⠹⠒ ‖ ⠒⠒ ‖

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter ⠄⠹⠒ ‖ ⠄⠆⠄⠆ ‖ ⠿⠿ | ⠧⠄ ‖ ⠒⠒⠄⠆ ‖ ⠿⠿ | ⠧⠄ ‖ ⠹⠒ ‖ ⠄⠄⠄ ‖ ⠄⠆ ‖ ⠄⠆⠄⠄ | ⠁⠄⠄ | ⠿⠿ | ⠁⠄ ‖ ⠹⠒⠒ ‖ ⠹⠆ ‖

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five*

under the line. The line shows the continuance of the six and will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizontal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh	ray	me	fah	soh	lah	te
⠑⠑	⠑⠑	⠑⠑	⠑⠑	⠑	⠑⠑	⠑

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is ⠑⠑⠑⠑; te an eighth dotted is ⠑⠑⠑ | ⠑, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written ⠑ | ⠑⠑ and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written ⠑ | ⠑⠑ and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the strength and quality of doh. This new tone is then

called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ⁝˙⁝

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For	ch	write	⠡	For	ph	write	⠹
"	ou	"	⠳	"	the	"	⠮
"	sh	"	⠩	"	and	"	⠯
"	th	"	⠹	"	of	"	⠷
"	wh	"	⠱	"	that	"	⠞
"	gh	"	⠣	"	ing	"	⠬

The use of the foregoing signs in the following lists is indicated by italics:

For	*Write*
Able / Ible } as ending	bl
Ab*ou*t	abt
Above	abv
Acc*ou*nt	acct
Accord*ing*	acrd*ing*
Accord*ing*ly	acrd*ing*l
After	af
Afterward	afwd
Again	agn
Against	agnst
Almost	al
Altoge*th*er	alg*th*r
Always	alws
Among	amg
Am*ou*nt	amt
Ano*th*er	an*th*r
Answer	ans
Any*wh*ere	any*wh*r
Because	bcs
Been	bn
Before	bfr
Begin, begun or began	bgn
Below	blw
Benea*th*	bn*th*
Beside, besides	bsd, bsds
Between	btwn
Better	btr
Business	bzns
*Ch*ange	*ch*ng
*Ch*ang*ing*	*ch*ng*ing*

For	*Write*
Come	cm
Com*ing*	cm*ing*
Common	com
Convenient	convnt
Convenience	convnc
Conveniently	convntl
Could	cd
Definition	defntn
Demonstration	dmnstn
Differ	dfr
Difference	dfrnc
Different	dfrnt
Differently	dfrntl
Does	ds
Down	dn
Downward	dnwd
Ei*th*er	e*th*r
Else*wh*ere	ls*wh*r
Except	xcpt
Except*ing*	xcpt*ing*
Exception	xcptn
Express	xprs
Expressed	xprsd
Expression	xprsn
Extraordinary	xtrdny
First	fst
Forward	frwd
Found	fnd
Ful, as ending	fl
Fur*th*er	fr*th*r
General	gen

For	*Write*
Give	gv
Goes	gs
Gone	gn
Government	govt
Greater	gtr
Greatest	gtrst
Hence	hnc
Henceforth	hncf*th*
Henceforward	hncfwd
Here	hr
Hereafter	hrftr
Heretofore	hrtfr
Herewith	hrw*th*
Herein	hrn
Herself	hrsf
Him	hm
Himself	hmsf
His	hs
Instead	instd
Inward	inwd
Inwardly	inwdl
Itself	itsf
Kind	k
Kinds	ks
Know or knew	kn
Knows	kns
Known	knn
Know*ing*	kn*ing*
Large	lg
Less	ls
Like	lk
Likewise	lkws
Little	ltl
Live	lv
Made	md
Make	mk
Man	mn
Ment, as ending	mt
Mi*gh*t	mgt
Mister	Mr
Mu*ch*	m*ch*
Must	mst
Myself	msf
Nearly	nrly
Necessary	nec
Necessarily	necl
Nei*th*er	n*th*r
Nei*gh*bor	nbr
Ness, as ending	ns
Never	nv
None	nn
Nor	nr
No*wh*ere	n*wh*r
Object	obj
Objection	objtn

For	*Write*
Occasion	ocsn
Often	ofn
Onward	onwd
Opinion	opn
Opportunity	optnty
O*th*er	o*th*
O*th*erwise	o*th*ws
Outward	outwd
Outwardly	outwdl
Point	pnt
Principal or principle	prin
Probable	prbl
Probably	prbly
Quarter	qr
Quarters	qrs
Question	qn
Questionable	qnbl
Reference	rfnc
Ri*gh*t	rt
Ri*gh*tly	rtl
R*ou*nd	rnd
Self	sf
Several	svl
*Shou*ld	*sh*
Sion, as ending	sn
Take	tk
*Th*an	*th*n
*Th*is	*th*s
Tion, as ending	tn
Toge*th*er	tg*th*r
Underne*ath*	ndrn*th*
Understand	ndrst*and*
Unless	nls
Until	ntl
Upon	upn
Upward	upwd
Ward, as ending	wd
Was	ws
Were	wr
*Wh*at	*wh*t
*Wh*et*h*er	*wh*t*h*r
*Wh*en	*wh*n
*Wh*ere	*wh*r
*Wh*erefore	*wh*rf
*Wh*erein	*wh*rn
*Wh*ereby	*wh*rb
*Wh*ereto	*wh*rt
*Wh*ereupon	*wh*rpn
*Wh*ile	*wh*l
*Wh*ose	*wh*s
*Wh*om	*wh*m
*Wh*omsoever	*wh*msvr
Willing	wl*ing*
Y*ou*	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

The following abbreviations are suggestive. Others may be adopted as necessity arises.

The same root may be used for variations of a given word by adding a suitable letter, or letters, as is shown in the words accent, harmony, rhythm, etc.

For	*Write*
Accent	ac
Accents	acs
Accented	actd
Accenting	ac*ing*
Accidental	acdl
Accompaniment	acmp
Action	actn
Alto	alt
Altered	altrd
Alternation	altrntn
Analyze	anlz
Antecedent	antc
Anticipation	antcpn
Arpeggio	arp
Augmented	aug
Bass	bs
Beat	bt
Cadence	cad
Canto fermo	cf
Cantus firmus	cf
*Ch*ord	*ch*
*Ch*romatic	*ch*ro
Compose	cmps
Concerto	cto
Consequent	cons
Consonant	cnsnt
Contrary	cont
Consecutive	consec
Concealed	concld
Counterpoint	cp
Degree	deg
Dependent	dep
Develop	dvlp
Diatonic	dia
Diminished	dim
Dissonant	dis
Dominant	dom
Double	dbl
Example	ex
Exercise	exe
Exposition	expsn
Fif*th*	f*th*
Figure	fig
Finger	fng

For	*Write*
First	fst
Four*th*	fr*th*
Fundamental	fndmtl
Fugue	fg
Group	grp
Harmony	har
Harmonic	harc
Harmonically	harcly
Harmonious	harmns
Hidden	hdn
Independent	indp
Instrument	instmt
Interval	int
Inversion	inv
Imperfect	imper
Keyboard	kb
Leading tone	lt
Legato	leg
Lowered	lwd
Major	maj
Measure	msr
Mediant	med
Melody	mel
Melodic	melc
Metronome	met, or M
Minor	min
Modulate	mdlt
Motion	motn
motive	motv
Movement	movmt
Music	msc
Nei*gh*bor*ing* note	nbr*ing* nt
Nin*th*	n*th*
Note	nt
Octave	oct
Opus	op
Orchestra	or*ch*
Organ	org
Organ Point	org pnt
Parallel	par
Period	prd
Perfect	per
*Ph*rase	*ph*
Pianoforte	pf

For	*Write*	*For*	*Write*
Position	posn	Subdominant	subdom
Practise	prc	Submediant	submed
Prepared	prepd	Subtonic	subton
Principal	prin	Substitution	substn
Progression	prog	Supertonic	supton
Raised	rsd	Suspension	susp
Resolve	res	Syncopation	syn
Rhy*th*m	rh	Symphony	sm*ph*y
Rhy*th*mic	rhc	Technic	t*ch*
Rhy*th*mical	rhcl	Tenor	ten
Rhy*th*mically	rhcly	Ten*th*	tn*th*
Rondo	rn	Theme	*th*m
Scale	sc	Third	*th*d
Second	scnd	Tone	tn
Section	sec	Tonic	ton
Semicadence	smcad	Triad	tr
Seven*th*	sv*th*	Triplet	trp
Six*th*	sx*th*	Unaccented	unactd
Sonata	snta	Unison	un
Soprano	sop	Variation	var
Staccato	stac	Vocal	vcl
Subordinate	sub	Voice	vc

WORDS RELATING TO THE ORGAN.

For	*Write*	*For*	*Write*
Bassoon	bsn	Organ	org
B*ou*rdon	brdn	Pedal	ped
*Ch*oir	*ch*r	Piccolo	pic
Clarinet	clr	Quint	qnt
Diapason	diap	Rohrflöte	rfl
Dulciana	dul	Salicional	sal
English Horn	Eng hn	Solo	sol
Feet or Foot	ft	Sesquialtera	sesalt
Flute	fl	Sixteen*th*	sxn*th*
Flute Traverse	fl trav	Spitzflöte	spfl
Fifteen*th*	ftn*th*	Swell	sw
Gamba	gam	Stop	stp
Gemshorn	gmshn	Stops	stps
Great	gt	Stopped	stpd
Harmonic Flute	harc fl	Trombone	trom
Hautboy	obo	Trumpet	trm
Hohlflöte	hlfe	Twelf*th*	tlf*th*
Keraulophon	ker	Viola	vla
Manual	mnl	Violin	vln
Mixture	mix	Violoncello	cello
Oboe	obo	Vox Humana	v h
Open	opn	Waldflöte	wlfl

Whenever abbreviations are used in a point edition of any work, a complete list of such abbreviations should be given at the beginning of the work.

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠼	⠒	⠆	⠖	⠢	⠔	⠐	⠂	⠊	⠁

The sign ⠼, called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books:

1	2	3	4	5	6	7	8	9	0
T	⊢	⊥	⊣	V	>	Λ	<	L	◻

In *written* algebra the numerals are:

1	2	3	4	5	6	7	8	9	0
⠿	⠿	⠶	⠿	⠿	⠿	⠶	⠿	⠶	⠶

The number sign is not used in connection with this series.

NOTE.—In *printed* algebra numerical quantities will be expressed by the T V signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

The decimal point is | ⠄ |

The dollar sign is ⠲ | ⠿

Thus for $1.50 write ⠲ | ⠿ | ⠶ | ⠄ | ⠲ | ⠁

To write a simple fraction, place the sign | ⠄⠄ | between the numerator and the denominator.

Thus for ½ write ⠿ | ⠶ | ⠄⠄ | ⠁⠁

To write a compound number, write the numeral and then the fraction, each preceded by the number sign.

Thus for 1½ write ⠿ | ⠶ | ⠿ | ⠶ | ⠄⠄ | ⠁⠁

Sign for division ⠰⠁
" " division ended ⠰⠁ | ⠁
" " equality ⠰⠃
" " exponent ⠁⠄
" " exponent ended ⠁⠄ | ⠁
" " inequality (*greater* than) ⠄⠁ | ⠄
" " " (*less* than) ⠁⠄ | ⠄
" " infinity ⠰⠃⠰⠃
" " is to, in stating a ratio ⠁ | ⠄
" " as, in stating a proportion ⠁⠁⠄
" " minus ⠁⠁
" " multiplication ⠁⠄⠁
" " multiplication ended ⠁⠄⠁ | ⠁
" " plus ⠁⠁⠄
" " plus and minus ⠁⠁⠄ | ⠁⠁
" " parenthesis ⠁⠁
" " double parentheses ⠁⠁⠁⠁
" " triple parentheses ⠁⠁⠁⠁⠁⠁
" " quadruple parentheses ⠁⠁⠁⠁⠁⠁⠁⠁
" " radical ⠄⠁⠁
" " radical ended ⠄⠁⠁ | ⠁
" " subscript ⠁⠄ | ⠁⠁⠁

NOTE.—The vertical lines indicate a blank space made by omitting the points.

SUGGESTIONS.

The following suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in triple parentheses, the fractional numerators each in double and the sub-numerators in single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

For	*Write*
Add*ing*	ad*ing*
Addition	adtn
Algebra	alg
Algebraic	algc
Angle	ngl
Acute angle	ct ngl
Antecedent	antc
Binominal	bnl
Circle	cir
Circumference	crcm
Coefficient	coef
Comparison	comp
Compar*ing*	comp*ing*
Compared	compd
Consequent	cons
Continued	cont
Cube	cb
Decimal	dec
Denominator	dntr
Denominators	dntrs
Diameter	dmr
Difference	dif
Divide	dv
Divided	dvd
Divid*ing*	dvd*ing*
Dividend	dvnd
Division	dvn
Divisor	dvr
Elimination	elim
Equation	eqtn
Equivalent	eqv
Exponent	xpnt
Exponential	xpntl
Extremes	xtms
Factor	ftr
Factor*ing*	ftr*ing*
First	fst
Fif*th*	f*th*
Follows	fols
Follow*ing*	fol*ing*
Form	fm
Formula	fmla
Four*th*	fr*th*
Fraction	ftn
Hexagon	xgn
Homogeneous	homo
Lateral	ltrl
Ma*th*ematics	ma*th*
Measure	meas

For	*Write*
Measured	measd
Measur*ing*	meas*ing*
Member	mem
Members	mems
Minuend	mnd
Monomial	mon
Multiply	ml
Multiplied	mld
Multiple	mlpl
Multiplier	mlpr
Multiplic*and*	mlc*and*
Multiplication	mltn
Negative	neg
Negatively	negl
Nin*th*	n*th*
Numeral	nmrl
Numerical	nmcl
Numerically	nmcly
Number	num
Numerator	nmr
Octagon	octgn
Obtuse angle	ob ngl
Order	ord
Operation	optn
Operations	optns
Parallel	par
Parallelogram	pargm
Paren*th*esis	prn*th*s
Pentagon	pngn
Perform	prfm
Performed	prfmd
Perform*ing*	prfm*ing*
Perpendicular	pr
Plane	pl
Polygon	plgn
Polynomial	plnl
Positive	pstv
Positively	pstvl
Prime	prm
Product	pdt
Proportion	prpn
Power	pwr
Powers	pwrs
Quantity	qnt
Quantities	qnts
Quadrilateral	qdl
Quotient	qnt
Radical	rdl
Radius	rad

For	*Write*
Ratio of diameter to circumference	pi
Reciprocal	rcpl
Rectangle	rcngl
Reduce	rdc
Reduced	rdcd
Reduc*ing*	rdc*ing*
Remainder	rem
Represent	repr
Represented	reprd
Represent*ing*	repr*ing*
Require	req
Required	reqd
Ri*gh*t angle	rt ngl
Root	rt
Second	scnd
Secant	sec
Seven*th*	svn*th*
Similar	smlr
Six*th*	sx*th*
Subtraction	subtn
Subtrahend	subnd
Subtract	subt
Subtracted	subtd
Substitute	subst
Substituted	substd
Substitut*ing*	subst*ing*
Square	sq
Tangent	tan
Ten*th*	tn*th*
Time	tm
Times	tms
*Th*ird	*th*d
Transformation	trnsf
Transpose	trnsp
Transposed	trnspd
Transpos*ing*	trnsp*ing*
Transposition	trnsptn
Trinomial	tnl
Triangle	tngl
Value	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

PREFACE TO CATALOGUE OF MUSICAL WORKS IN THE NEW YORK POINT SYSTEM.

The creation of this collection of musical works in embossed form is an achievement of notable character and importance, and has been accomplished mainly through the devotion and unremitting exertions of Miss Hannah A. Babcock, extending over a period of thirty-five years.

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Miss Babcock began the study of the correlation of these subjects in 1876, and in 1881 made an excellent revision of the New York Point Musical Notation, first published by me in 1872.

She also transcribed the technical and theoretical works shown in the following list, viz: Normal Course of Pianoforte Technic, Organ Method, Vocal Method, Violin Method, the works in Composition, Counterpoint, Harmonic Notation and the masterpiece on Harmony, entitled Materials Used in Musical Composition, 5 volumes.

A recent and most important addition to this collection is the compilation of the New York Point Hymn-Tune Book, in two volumes, comprising six hundred hymn tunes, twenty-eight double chants and eight settings of the Lord's Prayer.

In the catalogue of instrumental music for the piano and for the organ is a relatively small number of pieces, prepared by others. When possible, it has been Miss Babcock's practice to read and compare these pieces with the staff edition in order to secure accuracy. In this way corrections have often been made in such pieces, and occasionally an entire work has been written

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In a word, the New York Point Library of Music is mainly the product of Miss Babcock's intelligence, industry and devotion; and it is worthy of note that this work has been done in addition to the performance of her duties as instructor and director of music in this school.

Wm. B. Wait,
Emeritus Principal.

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6 Vivace, E min..... 3
No. 7 Allegro, C min 3
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9 Molto moderato, E min..... 2
10 Moderato, F..... 2
11 Allegro, F..... 3
12 Allegretto, G min..... 3

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10 Presto, G 5
11 Allegro moderato, G min 5
12 Allegro giocoso, A..... 5
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" " " " 3 D 7
" " " " 4 B flat..... 7
" " " " 5 C 7
" " " " 6 G min..... 7
" " " " 7 D min..... 7
" " " " 8 E min..... 7
" " " " 9 F 7
" " " " 10 G 9
" " " " 11 D min 7
" " " " 12 F sharp..... 7
" " " " 13 C sharp..... 9
" " " " 14 F 8
" " " " 15 F min 8
" " " " 16 B min 8
" " " " 17 E min 9
" " " " 18 C sharp min..... 8
" " " " 19 E flat min..... 8
" " " " 20 B flat min..... 9
" " " " 21 C sharp min..... 9
" " " " 22 G sharp min..... 8

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Bach, J. S.....Allemande, from 5th French Suite, G, Kullak edition..... 5
" .....Courante, " " " " " " " 5
" .....Gavotte, " " " " " " " 4
" .....Bourrée, " " " " " " " 5
" .....Gigue, " " " " " " " 7
" .....Fugue from Toccata, E min., Kullak edition 7
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Bach, J. S.....Album of 21 Selected Pieces (Sara Heinze). Schirmer Lib., Vol. 12.

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2 Menuet from 1st Partita, B flat..... 4
3 Passepied from 5th English Suite, E min 6
4 Sarabande from 5th English Suite, E min..... 4
5 Gavotte from 6th English Suite, D min..... 5
6 Sarabande from 1st French Suite, D min 4
7 Bourrée from 2nd English Suite, A min..... 5
8 Gigue from 1st Partita, B flat..... 4
9 Präludium from 1st Partita, B flat..... 6
10 Menuet from 3rd French Suite, B min..... 4
11 Gavotte from 3rd English Suite, G min..... 5
12 Aria from 4th Partita, D 4
13 Bourrée from 3rd 'Cello Suite, G..... 4
14 Bourrée from Trumpet Suite, D 4
15 Intrata from 5th 'Cello Suite, G min..... 4
16 Bourrée from 2nd Violin Sonata, G min..... 4
17 Rondo-Gavotte from 6th Violin Sonata, E..... 4
18 Préambule from 6th Violin Sonata, E..... 7
19 Menuet from 1st 'Cello Suite, D 4
20 Aria from Pentecost Cantata, F..... 4
21 Gavotte from 6th 'Cello Suite, D..... 4

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2 The Stork Has Come.. 3
3 Old Ruin 3
4 Vintage..... 3
No. 5 Young Officer..... 3
6 Music Box..... 2
7 Setting Sun..... 3
8 Grandma's Tale 3

Beaumont, P.....Berceuse, Slumber Sweetly. T. Presser, Phila..... 4
" .....Con Amore. Mélodie. G. Schirmer, N. Y..... 4

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" .....Sonata, A flat, Op. 26; † Steingraeber edition..... 8
" .....7 Bagatelles, Op. 33 † (Lebert); Cotta edition

No. 1	Andante grazioso, quasi allegretto, E flat	4	No. 4	Andante, A	4
2	Scherzo, allegro, C.....	4	5	Allegro ma non troppo, C..	5
3	Allegretto, F.....	3	6	Allegretto quasi andante, D	4
			7	Presto, A flat.....	5

Beethoven, L.....Sonatinas, Op. 49, Nos. 1 and 2 (Lebert); Cotta edition
No. 1 G min. †..... 4
2 G † 3
Beethoven, L.....33 Variations on a Waltz, by Diabelli, Op. 120.† Breitkopf & Härtel, Leipsic..... 10
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" .....Variations, and Fugue on Theme by Handel, Op. 24. Simrock, Leipsic 10
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No. 1	Candor	1	No. 14	Styrienne.....	2
2	Arabesque	1	15	Ballad	2
3	Pastoral	1	16	Gentle Complaint	2
4	Little Reunion	2	17	Prattler	2
5	Innocence	1	18	Inquietude	2
6	Progress.....	2	19	Ave Maria.....	2
7	Clear Stream	1	20	Tarantelle	4
8	Graceful	2	21	Harmony of the Angels..	4
9	Chase	2	22	Barcarolle	3
10	Delicate Flower ...	1	23	Return.....	4
11	Blackbird	2	24	Swallow	3
12	Farewell.....	2	25	Chevaleresque	3
13	Consolation	2			

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Chaminade, C.....	Album of 17 Pieces. Schirmer Lib., Vol. 211.					
No. 1	Sérénade	Op. 29				7
2	Minuetto	23				8
3	Air de Ballet	30				9
4	Pas des Amphores, Air de Ballet					9
5	Callirhoë, Air de Ballet					9
6	Lolita, Caprice Espagnol	Op. 54				9
7	Scarf-Dance					8
8	Pièce Romantique	Op. 9	No. 1			5
9	Gavotte	9	2			8
Chopin, F...	Ballade No. 2, F †	Op. 38		G. Schirmer, N. Y.		9
"	Ballade No. 3, A flat †	47		"	"	9
"	Berceuse, D flat †	57		"	"	7
"	Étude No. 1, C †	10,	No. 1,	"	"	7
"	Étude No. 5, G flat †	10,	5,	"	"	8
"	Étude No. 21, G flat †	25,	9,	"	"	9
"	Fantasie Impromptu, C sharp min. †	66 (Posthumous)		"	"	9
"	Impromptu, A flat †	29,	No. 1,	"	"	8
"	Mazurka, No. 1, F sharp min. †	6,	No. 1,	Kullak edition		4
"	" 5, B flat. †	7,	1,	"	"	5
"	" 7, F min. †	7,	3,	"	"	5
"	" 10, B flat. †	17,	1,	"	"	8
"	" 14, G min. †	24,	1,	"	"	4
"	" 16, A flat. †	24,	3,	"	"	5
"	" 25, B min. †	33,	4,	"	"	6
"	" 30, G †	50,	1,	"	"	7
"	Nocturne No. 2, E flat, † Peters' edition	9,	2,	"	"	5
"	Nocturne No. 11, G min. † Peters' edition	37,	1,	"	"	6
"	Nocturne No. 12, G † Peters' edition	37,	2,	"	"	8
"	Polonaise, C sharp min. †	26,	1,	"	"	9
"	" A † (Klauser)	40,	1,	"	"	7
"	Prelude No. 3, G †	28.	Schirmer Lib., Vol. 34			5
"	" " 6, B min. †	28.	"	"	" "	3
"	" " 7, A †	28.	"	"	" "	3
"	" " 13, F sharp †	28.	"	"	" "	6
"	" " 15, D flat †	28.	"	"	" "	5
"	" " 20, C min. †	28.	"	"	" "	4
"	" " 21, B flat †	28.	"	"	" "	7
"	Sonata, B flat min. † Schirmer Lib., Vol. 35	35.	G. Schirmer, N. Y.			10
"	Valse Brillante No. 2, A flat, † Peters' edition	34,	No. 1.	G. Schirmer, N. Y.		8

† Prescribed for Regents Examinations.

Chopin, F...	Valse Brillante No. 4, F† Peters' edition.....	Op. 34,	No. 3.	G. Schirmer,	N. Y....	8
"	Valse Grande No. 5, A flat,† Peters' edition...	" 42,		"	"	8
"	Valse No. 6, D flat,† Peters' edition.....	" 64,	1.	"	"	6
"	Valse No. 7, C sharp min.,† Peters' edition..	" 64,	2.	"	"	7
"	Valse No. 9, A flat,† Peters' edition.....	" 69,	1.	"	"	5
"	Valse No. 10, B min.,† Peters' edition.....	" 69,	2.	"	"	6
"	Polish Song, Maiden's Wish, G. Transcribed by F. Liszt.....	" 74,	2.	"	"	8

Clementi, M.....6 Sonatinas, Op.† 36; Cotta edition (Lebert). F. Schuberth & Co., N. Y.

No. 1	Allegro, Andante, Vivace, C.....	2
2	Allegretto, Allegretto, Allegro, G.....	2
3	Spiritoso, Un poco adagio, Allegro, C.....	3
4	Allegro con spirito, Andante, Rondo, F.....	3
5	Presto, Air Suisse, Rondo, G.....	3
6	Allegro con spirito, Rondo, D.....	3

Clementi, M.....Gradus ad Parnassum; 29 selected studies (Tausig). G. Schirmer, N. Y.

No. 1	Veloce, C.....	6	No. 15	Allegrissimo, G.....	7
2	Veloce, C.....	6	16	Molto allegro, G.....	8
3	Allegro, C.....	6	17	Vivacissimo, D.....	9
4	Veloce, G.....	6	18	Presto non troppo, A....	9
5	Bizziarria vivace, C.....	8	19	Presto, A min.....	8
6	Allegro molto vivace, D..	7	20	Presto, F sharp min.....	6
7	Vivace non troppo, A....	7	21	Allegro, F min.....	9
8	Vivacissimo, F.....	7	22	Allegro con fuoco, B....	8
9	Presto, A min.....	8	23	Veloce, E min.....	8
10	Allegretto con espressione, B flat.....	9	24	Presto, C.....	6
			25	Molto allegro, B flat....	7
11	Allegro, B.....	7	26	Allegro vigoroso, F....	8
12	Allegro con molto brio, C	9	27	Allegro, E.....	8
13	Allegrissimo, F.....	7	28	Veloce, E flat.....	9
14	Vivace, E flat.....	6	29	Allegro con spirito, A flat	9

Cramer, J. B.....50 Selected Studies † (von Bülow). Text translated by Parsons. G. Schirmer, N. Y.

No. 1	Allegro, C.....	5
2	Allegro, E min.....	5
3	Moderato espressivo, A min.....	5
4	Allegro con spirito, A	5
5	Allegro moderato, F sharp min ..	5
6	Moderato, D flat	5
7	Moderato espressione, F min....	6
8	Allegro brillante, C.....	6

† Prescribed for Regents Examinations.

Czerny, C.....Introductory Exercises and 101 Preparatory Lessons, Op. 261. Ditson & Co., N. Y..... 4

Due, F.....Bric-à-brac, Album Musical, Part III, 26 numbers. A. Lundguist, Stockholm.

No. 1	Fragile	2		No. 14	La Vieille Amie	3
2	Valenciennes	2		15	Au Pis Aller	3
3	Le Pont des Baisers	2		16	Sans Intention	3
4	Petit-Maître	2		17	Vers Le Nord	3
5	Malgré-Moi	2		18	La Procession des Aïeux	3
6	Synnóve	2		19	Le Sentier	3
7	L'Épinette	2		20	Pauvre Enfant	3
8	Fumée	2		21	Pourquoi	3
9	La Noce	4		22	La Bagatelle	4
10	Rococo	3		23	Partout	2
11	Le Chant D'Jngeborg	3		24	Sur La Route de Bayreuth	2
12	Le Lendemain	3		25	Enfin	3
13	Cheveux Blancs	3		26	Le Jour de L'An	3

Dutton, Theodora...5 Little Tone-Stories. G. Schirmer, N. Y.

No. 1	Boating Song	2		No. 4	The Spinning Wheel	2
2	Gipsey Dance	2		5	The Happy Secret	2
3	The Night Wind	2				

Dvořák, A .....Humoreske, Op. 101, No. 7. N. Simrock, Berlin..... 4

Ehmant, A.....36 Melodic and Rhythmic Studies, 4 books † (Scharfenberg). G. Schirmer, N. Y.

Bk. 1. No.	1	Little Melody	1	Bk. 2. No.	1	Résignation	2
	2	Variation of No. 1	1		2	Capriccietto	2
	3	Variation of No. 1	1		3	Polka	2
	4	Variation of No. 1	1		4	Rustic Dance	2
	5	Waltz	1		5	Study in Thirds	2
	6	Chase	1		6	Quickstep	2
	7	Thème	1	Bk. 3. No.	1	Spring Song	3
	8	Waltz	1		2	Bohemian Dance	3
	9	March	1		3	Ballet Dance	3
	10	Tyrolienne	1		4	Melody	3
	11	Swing Song	1		5	Barcarolle	3
	12	Cantilène	1		6	Romance	3
	13	Consolation	1	Bk. 4. No.	1	Water Nymph	4
	14	Prelude	1		2	Elegy	4
	15	Étude No. 1	1		3	Méditation	4
	16	Étude No. 2	1		4	Valse Melancolique	4
	17	Étude No. 3	1		5	May Dance	4
	18	Étude No. 4	1				
	19	Divertissement	1				

Engelmann, H ...Awakening, Op. 620, No. 2. T. Presser, Phila..... 2

" " ...The Diamond Medal March and Two-Step, Op. 523. T. Presser, Phila..... 4

" " ...Melody of Love, Op. 600 (4 hands). T. Presser, Phila..... 3

" " ...Concert Polonaise (4 hands)..... 5

† Prescribed for Regents Examinations.

Eugene, M. C....Cupid's Garden, Intermezzo. Harms & Co., N. Y..... 4

Foote, A.....9 Études, Op. 27.† A. P. Schmidt, N. Y.

No. 1 Moderato grazioso, E..... 5
2 Andante espressivo, A min..... 4
5 Allegretto grazioso, B flat..... 5

Gade, N. W.....6 Christmas Pieces, Op. 36.† Augener edition.

No. 1 The Christmas Bells.. 2
2 Christmas Song..... 3
3 The Christmas Tree .. 2
No. 4 Boy's Merry-Go-Round ... 3
5 Dance of Little Girls 3
6 Good-Night 3

Gaide, P.....Dance of the Gnomes, Op. 36 (Hoffman). T. Presser, Phila. 5

Geibel, A .....Gavotte Allemande. F. W. North & Co., Phila..... 4

Giese, T .....6 Melodious Pieces, Op. 293. G. Schirmer, N. Y.

No. 1 Tarantella 3
2 Children's Feast..... 3
3 Grandmother's Song. 3
No. 4 The Two Fisher-Boys 3
5 Gavotte 3
6 Funeral March..... 3

Godard, B.....Mazurka, Op. 54, No. 2, B flat. T. Presser, Phila..... 7

" " .....Second Valse Brillante, B flat, Op. 56. G. Schirmer, N. Y. 7

Goerdeler, R .....Electric Flash Galop (4 hands). T. Presser, Phila 4

Goldner, W .....Gavotte Mignonne (Scharfenberg). G. Schirmer, N. Y..... 3

Gounod, C .....Marche Pontificale, F. G. Schirmer, N. Y..... 2

" " .....Les Pifferari (The Bagpipers). G. Schirmer, N. Y 1

Grieg, E.....Lyrical Pieces, Op. 12 (Scharfenberg). G. Schirmer, N. Y.

No. 1 Arietta..... 3
2 Waltz 3
3 Watchman's Song.... 3
4 Elfin-Dance 4
No. 5 Folk-Song 4
6 Norwegian Melody 4
7 Album-Leaf..... 4
8 Patriotic Song 3

Grieg, E.....Lyrical Pieces, Op. 43 (Scharfenberg). G. Schirmer, N. Y.

No. 1 Butterfly 8
2 Solitary Wanderer ... 6
3 At Home 5
No. 4 Birdling 7
5 Love-Poem 7
6 To Spring 9

Grieg, E.....First Peer Gynt Suite, Op. 46 (Oesterle). G. Schirmer, N. Y.

No. 1 Morning-Mood 8
2 Death of Åse..... 5
No. 3 Anitra's Dance 7
4 In the Hall of the Mountain-King..... 7

Grieg, E.....Norwegian Bridal Procession, Op. 19, No. 2† (Parsons). G. Schirmer, N. Y 7

Gurlitt, C.....Aus der Kinderwelt, Op. 74. G. Schirmer, N. Y.

No. 1 Morning Song..... 1
2 The Friendless Child..... 1
3 Cradle Song..... 1
4 After School..... 2
5 Little Slumber Song..... 1
6 Santa Claus Song 2
7 Choral 1
8 Merry Company 3
9 The Tin Soldiers' March.. 2
10 The Bold Rider 3
No. 11 The Doll's Dance 3
12 Under the Linden..... 3
13 The Sick Little Brother.. 3
14 In the Garden 2
15 The Snow Man 3
16 A Winter Day 2
17 The Ring Dance..... 3
18 Sorrowful Hour 3
19 Evening Prayer..... 2
20 The Gentle Child and the Noisy Child..... 3

† Prescribed for Regents Examinations.

Gurlitt, C.....Serene Morning, Op. 101, No. 3. G. Schirmer, N. Y..... 2
" "....35 Easy Studies, Op. 130, Augener edition.

No. 1	Morning Greeting	1	No. 19	A Water-Party	3
2	Mischievous Boy	1	20	The Lament	2
3	The Gentle Maiden	1	21	From the North	2
4	Prayer	1	22	Rustic Dance	2
5	Off to the Meadows	1	23	Serious Moments	2
6	March of the Tin Soldiers	1	24	Minuetto	3
7	In the Garden	1	25	Scherzo	3
8	Ländler	1	26	Impromptu	3
9	The Daring Horseman	2	27	A Request	3
10	Happy Hours	2	28	Onward!	3
11	A Little Dance	2	29	The Hunt	3
12	A Round Dance	2	30	Song Without Words	3
13	Children's Ball	2	31	Innocence	2
14	Sunshine	2	32	A Loss	3
15	Under the Village Limes	2	33	Youthful Courage	3
16	At the Pianoforte	2	34	Hymn	3
17	The Rope Dancer	2	35	Good Night	3
18	A Ditty	2			

Haberbier, E.....A Spring Flower (Scharfenberg). G. Schirmer, N. Y..... 6

Hache, W. Le....The Sailor Boy's Dream, Barcarolle (4 hands). T. Presser, Phila..... 3

Handel, G. F.....6 Fugues (Thomas). G. Schirmer, N. Y.

No. 1	Moderato, C	2	No. 4	Allegro moderato, D	4
2	Moderato, C	3	5	Moderato, F	5
3	Allegro, D	4	6	Allegro, C	5

Handel, G. F.....Harmonious Blacksmith; Theme with Variations (von Bülow). G. Schirmer, N. Y..... 6
" " .....Largo, G. Arr. for the Piano by Wm. Mason. E. Schuberth & Co., N. Y..... 4

Heins, C.....Dance of the Sylphs, Op. 194. T. Presser, Phila..... 3

Heller, S.....Petite Tarantelle. G. Schirmer, N. Y..... 4
" " .....Il Penseroso, Op. 45, No. 16.† G. Schirmer, N. Y..... 5
" " .....Tarantelle, Op. 85, No. 2. G. Schirmer, N. Y..... 5
" " .....Curious Story, Op. 138, No. 9 (Scharfenberg). G. Schirmer, N. Y..... 5

Hewitt, H. D ....With Wind and Tide March (4 hands). T. Presser, Phila... 4

Hiller, F.....13 Rhythmical Studies, Op. 56, Book 1; Schlesinger edition, Berlin.

No. 1	Moderato, $\frac{4}{4}$ and $\frac{3}{4}$ time	4
2	Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time	5
3	Andante grave, $\frac{5}{4}$ time	5
4	Allegro appassionato, $\frac{3}{4}$ and $\frac{4}{4}$ time	7
5	Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time	5

† Prescribed for Regents Examinations.

No. 6 Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time..... 6
7 Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time..... 6
8 Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time..... 6
9 Andante melanconico, $\frac{4}{4}$ and $\frac{3}{4}$ time..... 4
10 Allegro vivace e con grazia, $\frac{12}{8}$ and $\frac{9}{8}$ time..... 7
11 Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time..... 6
12 Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time..... 6
13 Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time..... 7

Hiller, F.....Alla Marcia, Op. 79, No. 1† (Schneider). The John Church Co., N. Y..... 3

Hoffman, C.....Romance, On the Heights. G. Schirmer, N. Y..... 2

Holst, E.....Marche Triomphale—On to the Battle (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis..... 6
" "..... Revel of the Witches (4 hands). Rohlfing Sons Music Co., Milwaukee, Wis..... 6

Horvath, G.....6 Melodic Octave Studies, Op. 43, Book 1. T. Presser, Phila.

No. 1, Veloce, G..... 7
2, Moderato, C..... 7
3, Allegretto, D..... 7
No. 4, Allegro, E min..... 7
5, Moderato, A flat..... 7
6, Allegretto, F sharp..... 7

Horvath, G.....Waving Scarves, Op. 84, No. 2. T. Presser, Phila..... 6
" "..... 12 Characteristic Pieces without Octaves, Op. 109. T. Presser, Phila.

No. 1 The Clown..... 1
2 Janizary March..... 1
3 Joy in the Dance..... 1
4 Bird on the Bough..... 1
5 Italian Dance Scene..... 1
6 The Mill Wheel..... 1
No. 7 Babe's Waltz..... 1
8 On Flowery Mead..... 1
9 Hungarian Dance..... 1
10 Old French Dance..... 1
11 Styrian..... 1
12 The Goose Step..... 1

Jadassohn, A.....Children's Dance, Op. 17, No. 3† (Foote). T. Presser, Phila. 3

Jensen, A.....Wanderbilder (Scenes of Travel), Op. 17 (Oesterle). G. Schirmer, N. Y.

No. 1 Greeting at Morn..... 4
2 Joyous Rambling..... 5
3 The Mill..... 4
No. 4 The Wayside Cross..... 4
5 Distant View..... 5
6 Village Festival..... 5

Jungmann, A.....Heimweh, Op. 117. G. Schirmer, N. Y..... 3

Karganoff, G.....By the Brookside, Op. 27 (Vogrich). G. Schirmer, N. Y.. 7

Ketterer, E.....Saltarelle, Op. 266. G. Schirmer, N. Y..... 6

Kirchner, T.....Albumblatt, Op. 7, No. 2 (Scharfenberg). G. Schirmer, N. Y. 3

Köhler, L.....Easy Pieces for Beginners, Op. 190. G. Schirmer, N. Y..... 1

Kontski, A. de....Polonaise, Op. 271. Schott Bros., Mayence..... 6

Kuhlau, F. E.....Sonatina, C, Op. 20, No. 1 (Klee). G. Schirmer, N. Y.... 3
" " .....Sonatina, G, Op. 55, No. 2† (Klee). " " 4
" " .....Sonatina, C, Op. 55, No. 3† (Klee). " " 4

† Prescribed for Regents Examinations.

Kullak, T .....Scenes from Childhood, Op. 81 (Klauser). G. Schirmer, N. Y.

No. 1	Child's Prayer	2	No. 7	The Angel in the Dream	3
2	The Little Wanderer.....	2	8	The Nightingale.....	3
3	Grandmother Tells a Ghost Story	2	9	Spinning Song.....	3
4	Opening of the Children's Party	2	10	The Ghost in the Chimney	3
5	Loving Soul and a Pure Heart..	2	11	The Little Hunters.....	3
6	The Race.....	3	12	The Little Rope Dancers	3

Larregla, J .....La Coquetuela, Mazurka de Salon (Orem). T. Presser, Phila..... 8

Liadow, A .....Valse Badinage, The Musical Snuff-Box, Op. 32 (Oesterle). G. Schirmer, N. Y..... 6

Lichner, H .....12 Characteristic Pieces.† G. Schirmer, N. Y.

No. 1	Entreaty.....	2	No. 7	Elegy.....	3
2	Contemplation	2	8	Scherzo.....	3
3	Longing.....	2	9	Polonaise	3
4	After School.....	3	10	Rondo.....	3
5	To the Playground....	3	11	Italian Romance.....	3
6	Solitude.....	3	12	Aria	3

Lichner, H .....Bunte Blumen (Gay Flowers), Op. 111. G. Schirmer, N. Y.

No. 1 Tausendschön (Daisy) 2

4 Tulpe (Tulip)..... 3

Lichner, H.....Abendlied. Devotion, E flat (Scharfenberg). G. Schirmer, N. Y 2

Liebling, E.....Spring Song, Op. 33. John Church Co., N. Y..... 6

Lieurance, T .....Valse Impromptu, A flat. T. Presser, Phila 4

Liszt, F.....Liebesträume, No. 2, E.† G. Schirmer, N. Y..... 8

" " .....Liebesträume, No. 3, A flat.† G. Schirmer, N. Y..... 9

" " .....Transcription of Wagner's Spinning Song, from the Flying Dutchman (Scharfenberg). G. Schirmer, N. Y 10

" " .....Hungarian Rhapsody, No. 2 (4 hands); simplified arrangement (Bendel). G. Schirmer, N. Y..... 5

" " .....Transcription of Chopin's Polish Song, Maiden's Wish. G. Schirmer, N. Y..... 8

" " .....Transcription of Schubert's Soirées de Vienna, No. 6, Valse-Caprice.† G. Schirmer, N. Y 8

" " .....Transcription of Schubert's Song, Hark, Hark! The Lark (Parsons). G. Schirmer, N. Y..... 9

" " .....Transcription of Schubert's Song, La Sérénade (Parsons). T. Presser, Phila..... 8

Litolff, H.....Spinning Song, A flat. G. Schirmer, N. Y 7

Loeschhorn, A.....Aus der Kinderwelt, Op. 96. Ditson & Co., N. Y.

No. 1	Sabbath Morning.....	2	No. 7	The Chase	3
2	The Little Postillion....	2	8	Lullaby	3
3	There Was Once a King	2	9	A Dance	3
4	In the Boat.....	2	10	The Little Soldier	3
5	The Request	2	11	In a Hurry	3
6	The Cuckoo	3	12	Good Night.....	4

† Prescribed for Regents Examinations.

Lysberg, C. B.....La Baladine, Op. 51. G. Schirmer, N. Y 6
" " .....La Fontaine, Idylle, Op. 34 (Klauser). G. Schirmer, N.Y. 8

MacClymont, W. E..Sunflower Dance, Op. 11, No. 1. T. Presser, Phila..... 4

MacDowell, E. A...The Witches' Dance (Hexentanz), Op. 17, No. 2. G. Schirmer, N. Y 9
" " ...Humoresque, Op. 18, No. 2. G. Schirmer, N. Y 9
" " ...Woodland Sketches, Op. 51.† A. P. Schmidt, N. Y.

No. 1	To a Wild Rose	3	No. 6	To a Water Lily	7
2	Will o' the Wisp	7	7	From Uncle Remus	6
3	At An Old Trysting Place	5	8	A Deserted Farm	4
4	In Autumn	6	9	By a Meadow Brook	6
5	From an Indian Lodge	4	10	Told at Sunset	5

MacDowell, E. A...Moto Perpetuo, A flat, Op. 46, No. 2. Breitkopf & Härtel, Leipsic 8
" " Sea Pieces, Op. 55. A. P. Schmidt, N. Y.

No. 1	To the Sea	6	No. 5	Song	4
2	From a Wandering Iceberg	5	6	From the Depths	6
3	Anno Domini, 1620	9	7	Nautilus	4
4	Starlight	4	8	In Mid-Ocean	7

Mason, Wm.....Danse Rustique. A la Gigue, E flat, Op. 16. W. A. Pond & Co., N. Y..... 5

Marks, E. F.....Petite Valse de Ballet, Op. 27. T. Presser, Phila..... 4

Martin, G. D .....La Ballerina. T. Presser, Phila..... 6

Maxim, Florence...The Dancing School in Noah's Ark. G. Schirmer, N. Y.

No. 1	The Cat	1	No. 7	The Rabbit	1
2	The Rooster	1	8	The Rat	1
3	The Pig	1	9	The Kangaroo	1
4	The Squirrel's Lament	1	10	The Peacocks	1
5	The Bear	1	11	The Elephant and the Mouse	1
6	The Giraffe	1	12	Old Noah Himself	1

Mendelssohn, F....Rondo Capriccioso, Op. 14† (von Bülow). G. Schirmer, N. Y..... 9
" ....Fantasie, Op. 16, No. 1,† A min. Breitkopf & Härtel, Leipsic 4
" ....Scherzo, E min., Op. 16, No. 2† (Oesterle). G. Schirmer, N. Y 6
" ....6 Christmas Pieces, Op. 72.† G. Schirmer, N. Y.

No. 1	Allegro non troppo, G	3	No. 4	Andante con moto, D	3
2	Andante sostenuto, E flat	3	5	Allegro assai, G min.	4
3	Allegretto, G	3	6	Vivace, F	4

† Prescribed for Regents Examinations.

Mendelssohn, F....49 Songs Without Words † (Kullak). Ditson & Co., N. Y.

No. 1	Sweet Souvenir	4	No. 26	The Departure	6
2	Regret	3	27	Funeral March	4
3	Hunting Song	6	28	Morning Song	3
4	Confidence	2	29	Venetian Gondellied	5
5	Restlessness	5	30	Spring Song	6
6	Venetian Gondellied	3	31	Meditation	4
7	Contemplation	4	32	Lost Illusions	6
8	Without Repose	6	33	Song of the Pilgrim	4
9	Consolation	2	34	Spinning Song	8
10	Estray	6	35	Shepherd's Complaint	3
11	The Brook	6	36	Serenade	5
12	Venetian Gondellied	3	37	Revery	3
13	The Evening Star	4	38	Adieu	5
14	Lost Happiness	5	39	Delirium	6
15	The Poet's Harp	6	40	Elegie	4
16	Hope	3	41	The Return	3
17	Passion	7	42	Song of the Traveler	4
18	Duetto	4	43	Belief	4
19	On the Seashore	4	44	Forsaken	3
20	Fleeting Clouds	5	45	Tarantella	5
21	Agitation	7	46	Retrospection	4
22	Sadness of Soul	3	47	The Moaning Wind	5
23	Song of Triumph	5	48	The Joyous Peasant	3
24	The Flight	7	49	Gondoletta	3
25	May Breezes	4			

Merkel, G.....Tarantelle, Op. 92. G. Schirmer, N. Y..... 6

" .....Hunting Scene (Jagscene), Op. 65, Breitkopf and Härtel, Leipsic..... 5

Mills, S. B.....Gavotte, Op. 31. W. A. Pond, N. Y..... 6

Moschelles, I.....12 Celebrated Studies, Op. 70 † (Henselt). G. Schirmer, N. Y.

No. 1	Allegro moderato, C	8
3	Allegro brillante (Wind Study), G	8
4	Sostenuto e con tranquillezza, E	8
6	Allegro giocoso, D min.	8
11	Allegro maestoso e patetico, E flat	9
12	Agitato, B flat min.	9

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" " ....Serenata (4 hands), Op. 15, No. 1 (Orem). T. Presser, Phila..... 5

" " ....Waltz, D flat, Op. 15, No. 5 (Scharfenberg). G. Schirmer, N. Y..... 5

" " ... Melody, F, Op. 18, No. 1 (Klauser). G. Schirmer, N. Y.. 4

" " ....Scherzino, F, Op. 18, No. 2 (Scharfenberg). G. Schirmer, N. Y..... 6

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Moszkowski, M ....In Tempo di Minuetto, Op. 32, No. 1 (Scharfenberg). G. Schirmer, N. Y..... 6

Mozart, W. A.....Menuet, F, from Don Giovanni. G. Schirmer, N. Y..... 2

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" " .....Sonata, F, No. 4 † (Lebert). G. Schirmer, N. Y..... 5

" " .....Sonata, F, No. 6 † (Lebert). G. Schirmer, N. Y..... 7

Nevin, E.....A Day in Venice, Op. 25. John Church Co., N. Y.

No. 1 Dawn ..... 5 No. 3 Venetian Love Song..... 5

2 Gondoliers..... 5 4 Good Night 5

" " .....Water Scenes, Op. 13. Boston Music Co.

No. 1 Dragon Fly ..... 7 No. 4 Narcissus..... 5

2 Ophelia ..... 5 5 Barcarolle 7

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" " .....La Guitare. Pierrot et Pierrette. Boston Music Co. 5

Oesterle, L .....Pianists' First and Second Year. A collection of 47 pieces by various authors. G. Schirmer, N. Y.

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2 Behr, F..... Op. 575, No. 2, In the Month of May 1

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5 Biedermann, A. J ..... Spring Flowers..... 1

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8 Reinecke, C .....Op. 107, No. 14, At Sunset..... 1

9 Hackh, O .....Op. 230, No. 5, On the Sea..... 1

10 Rummel, J .....Tyrolienne 1

11 Lange, G.....Op. 243, No. 4, Harvest-tide 2

12 Rummel, J .....Rondino Galop..... 1

13 Lichner, H.....A Short Story..... 1

14 Gurlitt, C .....Op. 140, No. 7, The Festive Dance.. 2

15 Thomé, F .....Mélodie 1

16 Meister, W..... Forget Me Not 2

17 Rohde, E .....Marionettes 2

18 Wolff, B .....Op. 44, No. 6, Children at Play..... 2

19 Beethoven, L.....Sonatina, No. 1, G 2

20 Poldini, E.....General Boom Boom 2

21 Loeschhorn, A.....Op. 138, No. 7, In the Twilight..... 2

22 Haydn, J.....Andantino, un poco allegretto 2

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24 Köhler, L .....Op. 243, Going to Church 2

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26 Mozart, W. A .....Rondo, C 2

27 Spindler, F.....Trumpeter's Serenade 2

28 Wolff, B.....Op. 50, No. 1, Rondo, G. 2

29 Karganoff, A.....Op. 25, No. 4, Grandfather's Dance.. 2

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40	Steenfeldt, P. A. D	The Prayer of the King's Daughter	2
41	Schmoll, A	Op. 50, No. 24, Cymbals and Castenets	3
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2	Dance of the Elves and Gnomes	1	7	Dance of the Nymphs	1
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23 Merkel, G .....Adagio, from Sonata, Op. 42, No. 2.
24 Schubert, F .....Andante, from Symphony, B flat.
25 Silas, E.....Melody, C.
26 Silas, E.....Andante, C.
27 Reinecke, C.....Prelude to King Manfred (fifth act).
28 Lefébure-Wély, L..Andante, F.
29 Jensen, A.....Bridal Song, Op. 45, No. 2.
30 Rheinberger, J.....Intermezzo, C,† from Sonate-Pastorale, Op. 88.
31 Jadassohn, S.....Improvisation, C, Op. 48, No. 2.
32 Merkel, G.....Trio, F, Op. 39, No. 1.
33 Merkel, G.....Canon, F sharp, Op. 39, No. 3.
34 Saint-Saëns, C.....Elevation, E.
35 Groven, A.....Prayer, E flat.
36 Roeder, M.....Gavotte, E flat, Op. 7.
37 Eddy, H. C.....Prelude and Fugue, A min.

MELODIES FOR HARMONIUM.

A collection of 36 Harmonium pieces, selected and edited by H. R. Shelley.
G. Schirmer, N. Y.

1. Renard, F.....Andantino, F.
2. Raff, J.....Serenade, G.
3. Gounod, C.....Moderato, G.
4. Bohm, C.....Andantino, G.
5. Kuhe, W.....Moderato, G min.
6. Frey, A.....Arioso, B flat.
7. Sincero, D.....Prelude, C.
8. David, F.....Melody, C.
9. Benoist, A.....Romance, G.
10. Mattioli, P. A.....Communion, G.
11. Moszkowski, M.....Melody, F.
12. Hauser, M.....Berceuse, G.
13. Bossi, M. E.....Prayer, C.

† Prescribed for Regents Examinations.

14. Wrangell, B.....Arabesque, F.
15. Maas, L.....Prayer, G.
16. Deshayes, H.....Pastorale, G.
17. Franz, R.....Ave Maria, F.
18. Mendelssohn, F.....Spring Song, G.
19. Campbell, J. E.....Prelude, G.
20. Offenbach, J .....Prelude, C.
21. Beaumont, P.....Melody, F.
22. Mendelssohn, F.....Nocturne, F
23. Schumann, R... .....Offertory, G.
24. Chopin, F.....Funeral March, A min.
25. Handel, G. F.....Largo, G.
26. Mendelssohn, F.....Andante, C.
27. Thomé, F.....Melody, C.
28. Bendel, F.....Andante, G.
29. Mendelssohn, F.....Adagio, F.
30. Mendelssohn, F.....Andante, C.
31. Handel, G. F.....Andante, F.
32. Handel, G. F.....Dead March, Saul, C.
33. Hill, W.....March, G.
34. Vincent, C.....March, F.
35. Lefébure-Wély, L.....Grand Offertory, G.
36. Raff, J.....March, Lenore, C.

HARMONIUM COLLECTION.

43 Pieces for the Harmonium, revised and edited by F. F. Harker.

1. Händel, G. F....See, the Conquering Hero Comes, from the oratorio Judas Maccabaeus.
2. Beethoven, L....Andante, E, from Sonata, Op. 109.
3. Beethoven, L....Bohemian Folk-Song.
4. Boccherini, L....Minuet, B flat.
5. Chopin, F.....Funeral March, Op. 35.
6. Clark, S.....March of the Girondins.
7. Concone, J .....Offertory, C.
8. Concone, J .....Elevation, A.
9. Donizetti, G.....Air, All Hail, My Fatherland, from La Fille du Régiment.
10. Donizetti, G.....Chi mi frena in tal momento? Sextet from Lucia di Lammermoor.
11. Flotow, F. von...Hymn from Stradella.
12. Haydn, J.....Romance from the symphony La Reine de France.
13. Grieg, E.....The Death of Åse, Op. 46, No. 2.
14. Grieg, E.....Solvejgs Lied, Op. 55, No. 4.
15. Guilmant, A.....Melody, G.

16. Händel, G. F....Largo, G.
17. Hérold, F .....Ballad, from Zampa.
18. Luther, M.....Ein' feste Burg (A Stronghold Sure).
19. Lefébure-Wély, L..Postlude, A.
20. Mascagni, P.....Intermezzo, from Cavalleria Rusticana.
21. Massenet, J .....Prelude, The Last Dream of the Virgin.
22. Mozart, W. A....Ave Verum, D.
23. Mendelssohn, F..Wedding March.
24. Mozart, W. A....March, from The Magic Flute.
25. Raff, J.....Cavatina, D.
26. Roeckel, J. L....Air du Dauphin.
27. Rossini, G .....Air, Cujus Animam, from the Stabat Mater.
28. Rubinstein, A...Melody, F, Op. 3, No. 1.
29. Salomé, T.....Intermezzo, D min., Op. 29, No. 4.
30. Schumann, R....Revery (Träumerei).
31. Spohr, L .....Adagio, C.
32. Suppé, F. von...Overture to Poet and Peasant.
33. Verdi, G .....Bella figlia dell' amore. Quartet from Rigoletto.
34. Wagner, R.....Spinning-song, from The Flying Dutchman.
35. Wagner, R.....Elsa's Bridal Procession, from Lohengrin.
36. Weber, C. M. von..Air, from Der Freischütz.
37. Carey, H.....America.
38. Smith, J. S .....The Star-Spangled Banner.
39. National Hymn, Red, White and Blue.
40. " " Hail, Columbia.
41. " " Dixie.
42. Haydn, J.....Austrian National Hymn.
43. Wilhelm, C .....The Watch on the Rhine.

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The 14 double chants are respectively by Beethoven, Boyce, Calah, Cooke, Crotch, Goss (arr. from Beethoven), Havergal, Jones, Lowes, Morley, Randall, Robinson, Smyth.

The 4 settings of the Lord's Prayer are respectively by Lansing, Dressler, and 2 by Salter.

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God of Our Fa-
thers.....P. M.
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Hark! Hark! My Soul!
Hark! the Voice Eternal.
Hark! What Mean Those Holy
Voices.
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He Leadeth Me...L. M. Ref.
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mighty.
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Rhodes .....S. M.
Richmond.....S. M. D.
Righini .....6, 6, 4, 6, 6, 6, 4.
Rodigast.....P. M.
Rosedale.....L. M.
Rothwell.....L. M.
Russian Hymn..P. M.
Ruth.....C. M.
Rutherford.....7s, 6s, D.
Sabbata.....C. M.
Salzburg .....7s, D.
Samuel.....6, 6, 6, 6, 8, 8.
Sarum .....10, 10, 10, Hallelujah
Sawley .....C. M.
Scotland .....12s.
Sebastian .....L. M.
Sefton.....L. M.
Selvin.....S. M.
Service.....C. M. D.
Sessions.....L. M.
Shirland .....S. M.
Shortle .....8, 8, 6, D.
Shout the Glad Tidings.
Sicily .....8s, 7s.
Silesius .. ..L. M. 6l.
Simpson.....C. M.
Sinai.....C. M.
Sleepers Wake...P. M.
Solitude.....7s.
Something for Jesus .....6, 4, 6, 4, 6, 6, 6, 4.
Spanish Hymn ..7s, D.

Spohr .....C. M. D.
Spring .....C. M.
St. Aelred .....8, 8, 8, 8, 4.
St. Andrew of Crete.....6s, 5s, D.
St. Barbara.....L. M.
St. Colomb .....7, 6, 8, 6, D.
St. Cyprian.....8s, D.
St. Edmund .....6, 4, 6, 4, 6, 6, 4.
St. Fabian.....7s, D.
St. George.....S. M.
St. George's, Bolton .....7s, 6s, D.
St. George's, Windsor.....7s, D.
St. Gertrude.....6s, 5s, D. Ref.
St. Hill.....6s, 5s, D.
St. Marguerite...C. M.
St. Theresa.....6s, 5s, D. Ref.
State Street.....S. M.
Sutherland .....L. M.
Swabia .....S. M.
Sweet Hour of Prayer .....8s, D.
Sweet Saviour, Bless Us Ere We Go.
Sylvester .....7s, 6s.
Tarry With Me, O My Saviour!
Tell It Out .....P. M.
Temple.....C. M.
Tetworth.....8, 7, 8, 8, 7.
Thalberg .....7s, 6s, D.
The Day is Past and Over.
The Kingdom Coming .....6, 6, 8, 6, 6, 8, Ref.
The Rock of Refuge .....L. M. Ref.
The Solid Rock ..L. M. Ref.
The Son of God Goes Forth to War.
Theodore.....L. M.
Thornton.....S. M.
Tidings .....P. M.
To Thee, O Comforter Divine.
Transfiguration..C. M.
True-Hearted, Whole-Hearted..11s, 10s, Ref.
Truman.....C. M. D.
Varina .....C. M. D.
Veni .....S. M.
Vexillum.....6s, 5s, 12l.
Victory.....S. M.
Vigil ..... S. M.
Vigilate.....7, 7, 7, 3.
Vincent .....8s, 4s, D.
Visio Domini ....11s, 10s.
Vox Dilecti.....C. M. D.
Wake, Awake, for Night Is Flying.
Waratah .....L. M.
Waring .....C. M. 6l.
Washington .....L. M.
Watchman .. ...7s, D.
Weary of Earth.
Webb .....7s, 6s, D.
Welton.....L. M.
Wessex .....8, 6, 8, 6, 8, 8.
Westlake.....C. M. D.
Westminster ....C. M.
We March, We March to Victory.
Whithington ....S. M.
Wilmot.....8s, 7s.
Wimborne.....L. M.
Windham .....L. M.
Woodland.....8, 6, 8, 8, 6.
Woodstock .....C. M.
Work Song.....7s, 6s, D.
Yoakley.....L. M. 6l.
Zephyrs.....L. M.

The 14 double chants are respectively by Aldrich, Attwood, Barnby, Battishill, Crotch, Dupuis, Handel, Kettle, Norris, Smart, Smith (unknown), Wesley, Woodward.

The 4 settings of the Lord's Prayer are respectively by Hammond, Schilling, Wilkinson and Shepard.

EIGHTY-TWO HYMN TUNES IN VARIOUS METERS.

America, 6s, 4s.
Amsterdam, 7s, 6s, D. Irr.
Antioch, C. M.
Arlington, C. M.
Autumn, 8s, 7s, D.
Azmon, C. M.
Balerma, C. M.
Bemerton, C. M.
Boylston, S. M.
Carlisle, S. M.
Christmas, C. M.
Clarendon, C. M.
Colchester, C. M.
Comber, S. M.
Coronation, C. M.
Cowper, C. M.
Cranbrook, S. M.
Creation, L. M. D.
Dennis, S. M.
Downs, C. M.
Duke Street, L. M.
Dundee, C. M.
Faben, 8s, 7s, D.
Geer, C. M.
Germany, L. M.
Gorton, S. M.
Hamburg, L. M.
Handel, S. M.
Harmony Grove, L. M.
Harwell, 8s, 7s, 6l.
Haydn, S. M.
Hebron, L. M.
Italian Hymn, 6s, 4s.
Jerusalem the Golden, 7s, 6s, D.
Laban, S. M.
Leighton, S. M.
Lenox, H. M.
Leyden, L. M.
Loving Kindness, L. M.
Luther, S. M.
Manoah, C. M.
Marlow, C. M.
Mear, C. M.
Mendon, L. M.
Meribah, C. P. M.
Migdol, L. M.
Missionary Chant, L. M.
Missionary Hymn, 7s, 6s, D.
Morning, 6s, 5s, P.
Nashville, L. P. M.
Newark, S. M.
Noel, C. M.
Old Hundred, L. M.
Olivet, 6s, 4s.
Olmutz, S. M.
Olney, S. M.
Park Street, L. M.
Pleyel's Hymn, 7s.
Portuguese Hymn, 11s.
Rockingham, L. M.
Rothwell, L. M.
Scotland, 12s.
Shirland, S. M.
Sicily, 8s, 7s, 4s.
Silver Street, S. M.
Solid Rock, L. M. Ref.
Solitude, 7s.
St. Ann's, C. M.
State Street, S. M.
St. Martyn's, C. M.
St. Thomas, S. M.
Tallis' Evening Hymn, L. M.
Thornton, S. M.
Uxbridge, L. M.
Varina, C. M. D.
Ward, L. M.
Warwick, C. M.
Webb, 7s, 6s, D.
Windham, L. M.
Whithington, S. M.
Woodland, C. M.
Woodstock, C. M.

NOTE.—The above 82 Hymn Tunes are found in the collection of 600, but the title differs in the case of six, viz:

Handel is called Thatcher.
Jerusalem the Golden is called Ewing.
Noel is called Denny.
Solid Rock is called The Solid Rock.
St. Ann's is called St. Anne.
Tallis' Evening Hymn is called Evening Hymn.

GUITAR MUSIC.

Arpeggio exercises.
Charming Gavotte, Le Thiere.
Caprice, King.
Guitar Method, Carcassi.

NOTE ON CLASSIFICATION OF PIANOFORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification of the foregoing list of pianoforte music is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR

Behr, F .....Op. 575, No. 1 Child's Song
2 In the Month of May
3 Child's Play
6 Shepherd's Song
All from Pianists' First and Second Year (Oesterle)

Biedermann, A. J.....Spring Flowers, from Pianists' First and Second Year (Oesterle)

" .....Op. 91, No. 2, The Old Man in Leather, from Pianists' First and Second Year (Oesterle)

Burgmüller, F..... ..Op. 100, 25 Progressive Pieces

No. 1	Candor	No. 5	Innocence
2	Arabesque	7	Clear Stream
3	Pastoral	10	Delicate Flower

Ehmant, A.....36 Melodic and Rhythmical Studies, Book I †

No. 1	Little Melody	No. 10	Tyrolienne
2	Variation of No. 1	11	Swing Song
3	Variation of No. 1	12	Cantilene
4	Variation of No. 1	13	Consolation
5	Waltz	14	Prelude
6	Chase	15	Étude No. 1
7	Theme	16	Étude No. 2
8	Waltz	17	Étude No. 3
9	March	18	Étude No. 4
		19	Divertissement

Gounod, C.....Les Pifferari (The Bagpipers). Schott Bros., Mayence

Gurlitt, C.....Op. 74, Aus der Kinderwelt

No. 1	Morning Song	No. 5	Slumber Song
2	The Friendless Child	7	Choral
3	Cradle Song		

Gurlitt, C.....Op. 130, 35 Easy Studies

No. 1	Morning Greeting	No. 5	Off to the Meadows
2	Mischievous Boy	6	March of the Tin Soldiers
3	The Gentle Maiden	7	In the Garden
4	Prayer	8	Ländler

Hackh, O.....Op. 230, No. 2 The Tin Soldier
5 Barcarolle, On the Sea
Both from Pianists' First and Second Year (Oesterle)

† Prescribed for Regents Examinations.

Horvath, G.....Op. 109, 12 Characteristic Pieces without octaves

No. 1 The Clown
2 Janizary March
3 Joy in the Dance
4 Bird on the Bough
5 Italian Dance Scene
6 The Mill Wheel
No. 7 Babe's Waltz
8 On Flowery Mead
9 Hungarian Dance
10 Old French Dance
11 Styrian
12 The Goose Step

Köhler, L.....Op. 190, 36 Easy Pieces for Beginners

Lichner, H.....A Short Story, from Pianists' First and Second Year (Oesterle)

Maxim, Florence.....The Dancing School in Noah's Ark

No. 1 The Cat
2 The Rooster
3 The Pig
4 The Squirrel's Lament
5 The Bear
6 The Giraffe
No. 7 The Rabbit
8 The Rat
9 The Kangaroo
10 The Peacocks
11 The Elephant and the Mouse
12 Old Noah Himself

Mozart, W. A.....Sonatina, C, from Pianists' First and Second Year (Oesterle)

Reinecke, C.... .....Op. 107, No. 14, At Sunset, from Pianists' First and Second Year (Oesterle)

Rogers, J. H.....6 Little Pieces without octaves, No. 1, Melody

Rummel, J.....Les Allegresses Enfantines, No. 1, Waltz

" .....Tyrolienne, from Pianists' First and Second Year (Oesterle)

" .....Rondino Galop, from Pianists' First and Second Year (Oesterle)

Sartorio, A .....Op. 394,† 12 Very Easy Lessons

" .....Op. 586, Musical Fairy Book

No. 1 The Seven Little Goats
2 Dance of the Elves and Gnomes
3 Johnny and Meg
4 Little Red Riding Hood
5 Dance of the Brownies
No. 6 The Tailor's Three Sons
7 Dance of the Nymphs
8 The Tear Jug
9 March of the Clowns
10 Little Snow-White

Schumann, R.....Op. 68, Album for the Young †

No. 1 Melody
2 Soldiers' March
3 Humming Song
4 A Choral
No. 5 A Little Piece
6 A Poor Orphan Child
7 Hunting Song
10 Happy Farmer

Smith, Hannah .....Op. 16, Miniatures

No. 1 Rock-a-Bye Song
2 Vacation March
3 The Brooklet
4 Coaxing
5 Sparkling Wavelets
6 Here We Go!
No. 7 Criss Cross
8 May Song
9 Turkish Patrol
10 In the Greenwood
11 Butterflies
12 A Dismal Day

Spindler, F.....Op. 44, May Bells. 12 Songs Without Words

No. 1 Tranquillo
2 Semplice
3 Gioviale
No. 4 Intimo
5 Dolcemente

† Prescribed for Regents Examinations.

Swift, N. E.... ... ..A Day at the Fair

No. 1 The Merry-Go-Round
2 The Pop-corn Boy
3 The Pretty Little Girl
No. 4 The Prize Pony
5 The Horse Race
6 A Tired Child

Swift, N. E.....12 Children's Pieces

No. 1 Mistress Mary, Quite Contrary
2 In the Bazaar
3 Jack in the Box
4 The North Wind Doth Blow
5 The Grasshopper
6 The Bogie Man
No. 7 Down by the Frog Pond
8 The Old Clock
9 The Japanese Doll
10 Ding, Dong, Bell
11 The Owl
12 Little Bo-Peep

Thomé, F.... .....Mélodie, from Pianists' First and Second Year (Oesterle)

" ....Remembrance, from Pianists' First and Second Year (Oesterle)

Wait, Wm. B.....Normal Course of Pianoforte Technic

SECOND YEAR

Bach, J. S .....12 Little Preludes †

No. 1 Moderato, C
2 Tempo commodo, C min.
No. 9 Molto moderato, E min.
10 Moderato, F

Baumfelder, F.....Op. 270, No. 6, Music Box

Beethoven, L.....Sonatina, G, from Pianists' First and Second Year (Oesterle)

" .....Minuet, C, from Pianists' First and Second Year (Oesterle)

" .....Nouvelle Bagatelle

Blakeslee, A. C.....Op. 25, Crystal Fountain Waltz

Burgmüller, F.... ....Op. 100, 25 Progressive Pieces

No. 4 Little Reunion
6 Progress
8 Graceful
9 The Chase
11 The Blackbird
12 Farewell
No. 13 Consolation
14 Styrienne
15 Ballad
16 Gentle Complaint
17 Prattler
18 Inquietude
19 Ave Maria

Clementi, M.... .....Op. 36, 6 Sonatinas †

No. 1 Allegro, Andante, Vivace, C
No. 2 Allegretto, Allegretto, Allegro, G

Due, F.....Bric-à-Brac, Album Musical, Part III

No. 1 Fragile
2 Valenciennes
3 Le Pont des Baisers
4 Petite-Maître
5 Malgré-moi
No. 6 Synnóve
7 L'Épinette
8 Fumée
23 Partout
24 Sur La Route de Bayreuth

Dutton, Theodora...5 Little Tone Stories

No. 1 Boating Song
2 Gipsey Dance
3 The Night Wind
No. 4 The Spinning Wheel
5 The Happy Secret

† Prescribed for Regents Examinations.

Ehmant, A.....36 Melodic and Rhythmical Studies, Book II †

No. 1	Resignation	No. 4	Rustic Dance
2	Capriccietto	5	Study in Thirds
3	Polka	6	Quickstep

Engelmann, H.....Op. 620, No. 2, Awakening

Gade, N. W.....Op. 36, Christmas Pieces †

No. 1	The Christmas Bells	No. 3	The Christmas Tree

Gounod, C.....Marche Pontificale, F

Gurlitt, C.....Op. 74, Aus der Kinderwelt

No. 4	After School	No. 14	In the Garden
6	Santa Claus Song	16	A Winter Day
9	Tin Soldiers' March	19	Evening Prayer

" "..... Op. 101, No. 3, Serene Morning

" "..... Op. 130, 35 Easy Studies

No. 9	The Daring Horseman	No. 17	The Rope Dancer
10	Happy Hours	18	A Ditty
11	A Little Dance	20	The Lament
12	A Round Dance	21	From the North
13	Children's Ball	22	Rustic Dance
14	Sunshine	23	Serious Moments
15	Under the Village Limes	31	Innocence
16	At the Pianoforte		

" "..... Op. 140, No. 7, The Festive Dance, from Pianists' First and Second Year (Oesterle)

Handel, G. F.....Fugue No. 1, from 6 Fugues

Haydn, J.....Andantino, from Pianists' First and Second Year (Oesterle)

Hiller, P.....Op. 61, No. 10, Butterfly Chase, from Pianists' First and Second Year (Oesterle)

" "..... Op. 61, No. 11, Farewell, Dear Home, from Pianists' First and Second Year (Oesterle)

Hoffman, C.....Romance, On the Heights

Hummel, J. N.....Scherzo, from Pianists' First and Second Year (Oesterle)

Karganoff, G.....Op. 25, No. 4, Grandfather's Dance, from Pianists' First and Second Year (Oesterle)

Köhler, L.....Op. 243, Going to Church, from Pianists' First and Second Year (Oesterle)

Kullak, T.....Op. 81, Scenes from Childhood

No. 1	Child's Prayer
2	The Little Wanderer
3	Grandmother Tells a Ghost Story
4	Opening of the Children's Party
5	Loving Soul and a Pure Heart

Lange, G.....Op. 243, No. 4, Harvest Tide, from Pianists' First and Second Year (Oesterle)

Lichner, H.....12 Characteristic Pieces

No. 1	Entreaty	No. 3	Longing
2	Contemplation		

" "..... Abendlied, Devotion, E flat

† Prescribed for Regents Examinations.

Lichner, H.... ....Op. 111, Bunte Blumen (Gay Flowers)
No. 1 Tausendschön (Daisy)

Loeschhorn, A.....Op. 96, Aus der Kinderwelt
No. 1 Sabbath Morning
2 The Little Postillion
3 There Was Once a King
No. 4 In the Boat
5 The Request

Loeschhorn, A.....Op. 138, No. 7, In the Twilight, from Pianists' First and Second Year (Oesterle)

Meister, W.....Forget Me Not, from Pianists' First and Second Year (Oesterle)

Mendelssohn, F....Songs Without Words †
No. 4 Confidence
No. 9 Consolation

Mozart, W. A.....Rondo, C, from Pianists' First and Second Year (Oesterle)
" " .....Menuet, F, from Don Giovanni

New York Point Hymn-Tune Book

Orth, L. E.....Op. 22, 12 Étude Pieces
No. 1 Little Waves
2 At the Farm
3 Little Joker
4 Hand Over Hand
No. 5 Finger Tips
7 Sweetly Singing
8 To and Fro

Poldini, E.... .....General Boom Boom, from Pianists' First and Second Year (Oesterle)

Reinecke, C.....Cavatine, C

Reinhold, H.....Op. 39, No. 2, Fairy Tale, from Pianists' First and Second Year (Oesterle)

Rogers, J. H.....6 Little Pieces without octaves
No. 2 Tarantella
3 Gavotte
4 Spanish Dance
No. 5 Mazurka
6 March

Rohde, E.....Marionettes, from Pianists' First and Second Year (Oesterle)

Rummel, J.....Les Allegresses Enfantines
No. 2 Polka
3 Polka Mazurka
4 Tyrolienne
No. 5 Galop
6 Schottisch

Scharwenka, X.....Op. 62, Album for the Young
No. 2 Im Volkston (A Melody)
3 Erzählung (A Tale)
7 Lied ohne Worte (Song Without Words)

Schumann, R.....Op. 68, Album for the Young †
No. 8 Wild Horseman
9 Folk Song
16 First Loss
18 Reapers' Song
No. 19 A Little Romance
20 Rustic Song
24 Harvest Song
26 Moderato con espressione

Schumann, R.....Op. 15, No. 7, Träumerei,† Op. 68, No. 19, Romanze †
" .....Wiegenliedschen (Cradle Song)

Seeboeck, W. C. E...The Dream Fairy

† Prescribed for Regents Examinations.

Smith, Hannah.....Op. 18, Storiettes

No. 1 Grandmother's Story
2 Farewell, My Dear
3 The Golliwog
No. 4 Told at Twilight
5 All on a Summer's Day
6 Funeral of the Tin Soldier

Spindler, F .....Op. 44, May Bells. 12 Songs Without Words

No. 6 Di buon Umore
7 Giocosamente
8 Tenore
9 Cordiale
No. 10 Dolce
11 Dolente
12 Religioso

Spindler, F .....Trumpeter's Serenade, from Pianists' First and Second Year (Oesterle)

Steenfeldt, P. A. D..The Prayer of the King's Daughter, from Pianists' First and Second Year (Oesterle)

Tschaikowsky, P.....German Song, from Pianists' First and Second Year (Oesterle)

" .....Op. 39, Dolly's Funeral, from Pianists' First and Second Year (Oesterle)

Von Wilm, N.....Op. 81, No. 10, Gavotte, from Pianists' First and Second Year (Oesterle)

" .....Op. 81, No. 16, Mazurka, from Pianists' First and Second Year (Oesterle)

Wait, Wm. B.....Normal Course of Pianoforte Technic

Westerhout, N.....Rondo d'Amour

Wolff, B.....Op. 44, No. 6, Children at Play, from Pianists' First and Second Year (Oesterle)

" .....Op. 50, No. 1, Rondo, G, from Pianists' First and Second Year (Oesterle)

THIRD YEAR

Atherton, F. P.....Op. 198, Adoration

Bach, J. S..... All of previous year

" ....12 Little Preludes †

No. 3 Vivace, D min.
4 Moderato, D
5 Moderato, E
6 Vivace, E min.
No. 7 Allegro, C min.
8 Molto moderato, D
11 Allegro, F
12 Allegretto, G min.

Bach, J. S.....Prelude No. 1, C, from Well-Tempered Clavichord, from Pianists' First and Second Year (Oesterle)

Baumfelder, F.....Op. 270, Kinderscenen

No. 1 Sandman Knocks
2 The Stork Has Come
3 Old Ruin
4 Vintage
No. 5 Young Officer
7 Setting Sun
8 Grandma's Tale

Beethoven, L .....Op. 33, 7 Bagatelles, No. 3, Allegretto, F †

" .....Album-Leaf, Für Elise †

" .....Op. 49, No. 2, Sonatina, G †

Blakeslee, A. C.....Op. 9, May Party Dance

† Prescribed for Regents Examinations.

Burgmüller, F.....Op. 100, 25 Progressive Pieces

No. 22 Barcarolle
No. 24 Swallow
No. 25 Chevaleresque

Chopin, F .....Op. 28, Prelude No. 6, B min. †

" " ....Op. 28, Prelude No. 7, A †

Clementi, M.....Op. 36, 6 Sonatinas †

No. 3 Spiritoso, Un poco adagio, Allegro, C
4 Allegro con spirito, Andante, Rondo, F
5 Presto, Air Suisse, Rondo, G
6 Allegro con spirito, Rondo, D

Due, F.....Bric-à-Brac, Album Musical, Part III

No. 10 Rococo
11 Le Chant D'Jngeborg
12 Le Lendemain
13 Cheveux Blancs
14 La Vieille Amie
15 Au Pis Aller
16 Sans Intention
No. 17 Vers Le Nord
18 La Procession des Aïeux
19 Le Sentier
20 Pauvre Enfant
21 Pourquoi
25 Enfin
26 Le Jour de L'An

Ehmant, A..... .....36 Melodic and Rhythmical Studies, Book III †

No. 1 Spring Song
2 Bohemian Dance
3 Ballet Dance
No. 4 Melody
5 Barcarolle
6 Romance

Engelmann, H.....Op. 600, Melody of Love (4 hands)

Gade, N.....Op. 36, Christmas Pieces †

No. 2 Christmas Song
4 Boys' Merry-Go-Round
No. 5 Dance of Little Girls
6 Good Night

Giese, T.....Op. 293, 6 Melodious Pieces

No. 1 Tarantelle
2 Children's Feast
3 Grandmother's Song
No. 4 The Two Fisher-boys
5 Gavotte
6 Funeral March

Goldner, W.....Gavotte Mignonne

Grieg, E.....Op. 12, Lyrical Pieces

No. 1 Arietta
2 Waltz
No. 3 Watchman's Song
8 Patriotic Song

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 8 Merry Company
10 The Bold Rider
11 The Doll's Dance
12 Under the Linden
13 The Sick Little Brother
No. 15 The Snow Man
17 The Ring Dance
18 Sorrowful Hour
20 The Gentle Child and the Noisy Child

Gurlitt, C.....Op. 130, 35 Easy Studies

No. 19 A Water Party
24 Menuetto
25 Scherzo
26 Impromptu
27 A Request
28 Onward!
No. 29 The Hunt
30 Song Without Words
32 A Loss
33 Youthful Courage
34 Hymn
35 Good Night

† Prescribed for Regents Examinations.

Hache, W.....Le Barcarolle, The Sailor Boy's Dream (4 hands)
Handel, G. F .....Fugue No. 2, from 6 Fugues
Heins, C.....Op. 194, Dance of the Sylphs
Hiller, F.....Op. 117, No. 13, Serenade, from Pianists' First and Second Year (Oesterle)
" " .....Op. 79, No. 1, Alla Marcia †
Jadassohn, A.....Op. 17, No. 3, Children's Dance
Jungmann, A.....Op. 117, Heimweh
Kirchner, T.....Op. 7, No. 2, Albumblatt (Album Leaf)
Kuhlau, F.....Op. 20, No. 1, Sonatina, C
Kullak, T.....Op. 81, Scenes from Childhood

No. 6	The Race	No. 9	Spinning Song
7	The Angel in the Dream	10	The Ghost in the Chimney
8	The Nightingale	11	The Little Hunters
		12	The Little Rope Dancers

Lichner, H.....12 Characteristic Pieces

No. 4	After School	No. 8	Scherzo
5	To the Playground	9	Polonaise
6	Solitude	10	Rondo
7	Elegy	11	Italian Romance
		12	Aria

Lichner, H .....Op. 111, Bunte Blumen (Gay Flowers)
No. 4. Tulpe (Tulip)
Loeschhorn, A.....Op. 96, Aus der Kinderwelt

No. 6	The Cuckoo	No. 9	A Dance
7	The Chase	10	The Little Soldier
8	Lullaby	11	In a Hurry

Löw, J.....Cavatina, from Pianists' First and Second Year (Oesterle)
MacDowell, E. A.....Op. 51, Woodland Sketches †
No. 1 To a Wild Rose
Mendelssohn, F.....Op. 72, 6 Christmas Pieces †

No. 1	Allegro non troppo, G	No. 3	Allegretto, G
2	Andante sostenuto, E flat	4	Andante con moto, D

Mendelssohn, F.....Songs Without Words †

No. 2	Regret	No. 35	Shepherd's Complaint
6	Venetian Gondellied	37	Revery
12	Venetian Gondellied	41	The Return
16	Hope	44	Forsaken
22	Sadness of Soul	48	The Joyous Peasant
28	Morning Song	49	Gondoletta

Mendelssohn, F.....Wandering, from Pianists' First and Second Year (Oesterle)
New York Point Hymn-Tune Book
Orth, L. E..... Op. 22, 12 Étude Pieces

No. 6	Hey-day	No. 10	Finger-chase
9	Whirligig	11	The Haymakers
		12	Brilliants

Ravina, H .....Op. 86, Flattery, from Pianists' First and Second Year (Oesterle)

† Prescribed for Regents Examinations.

Reinhold, H .....Op. 39, No. 9, Hungarian Dance, from Pianists' First and Second Year (Oesterle)

Richmond, B.....Dance of the Honey Bees, B flat

Rubinstein, A.....Op. 75, No. 2, Aubade (Morning Serenade), E flat

Scharwenka, X .....Op. 62, Album for the Young

No. 1 Marsch
4 Barcarolle
5 Minuetto
No. 6 Gavotte
9 Entschwundenes Glück (Lost Happiness)
11 Andante

Schehlmann, L.....From Fairy Land

Schmoll, A.....Op. 50, No. 23, Polonaise, from Pianists' First and Second Year (Oesterle)

" " .....Op. 50, No. 24, Cymbals and Castanets, from Pianists' First and Second Year (Oesterle)

Schubert, F.....Op. 94, Moments Musicals, No. 3

Schumann, R.....Op. 68, Album for the Young†

No. 11 Siciliano
14 A Little Study
15 Spring Song
17 Little Morning Wanderer
No. 28 Remembrance, Nov. 4, 1847
38 Winter Time, No. 1
41 Northern Song, Greeting to Gade
42 Figurated Choral
43 New Year's Song

Schumann, R .....Op. 85, No. 1, Birthday March

Schytte, L.....Op. 79, 12 Miniaturen

No. 1. Norwegischer Bauerntanz
No. 2. Ein Traum

Smith, S. .....Dorothy, An Old English Dance

Sousa, J. P .....Liberty Bell March

Spindler, F .....Op. 123, No. 3, Liebeslied

Suppé, F .....Marche du Diable (4 hands)

Wait, Wm. B.....Normal Course of Pianoforte Technic

Weyts, H .....Op. 66, Polka de Salon (Silberne Glocken) (4 hands)

Wolcott, J. T.....Scherzo, Play of the Fountain

FOURTH YEAR

Bach, J. S.....All of previous years

Bach, J. S.....15 Two-voiced Inventions†

No. 1 Allegro, C
4 Allegro, D min.
6 Allegretto, E
No. 13 Allegretto tranquillo, A min.
14 Moderato, B flat
15 Allegro non troppo, B min.

Bach, J. S.....Album of 21 Selected Pieces

No. 2 Menuet, from First Partita, B flat
4 Sarabande, from Fifth English Suite, E min.
6 Sarabande, from First French Suite, D min.
8 Gigue, from First Partita, B flat
10 Menuet, from Third French Suite, B min.
12 Aria, from Fourth Partita, D

† Prescribed for Regents Examinations.

No. 13 Bourrée, from Third 'Cello Suite, G
14 Bourrée, from Trumpet Suite, D
15 Intrata, from Fifth 'Cello Suite, G min.
16 Bourrée, from Second Violin Sonata, G min.
17 Rondo-Gavotte, from Sixth Violin Sonata, E
19 Menuet, from First 'Cello Suite, D
20 Aria, from Pentecost-Cantata, F
21 Gavotte, from Sixth 'Cello Suite, D

Bach, J. S.....Gavotte, from G major suite. Kullak edition
" .....Preambulum. Kullak edition
" .....Bourrée, G, from Fourth 'Cello Sonata

Beaumont, P.....Berceuse, Slumber Sweetly
" .....Con Amore. Mélodie

Beethoven, L.....Op. 49, No. 1, Sonatina, G min.
" .....Op. 33, 7 Bagatelles †
No. 1 Andante grazioso, quasi allegretto, E flat
2 Scherzo, allegro, C
No. 4 Andante, A
6 Allegretto quasi andante, D

Behr, F. .....Op. 150, No. 1, Une Perle, Bluette

Burgmüller, F.....Op. 100, 25 Progressive Pieces
No. 20 Tarantelle
21 Harmony of the Angels
No. 23 Return

Czerny, C.....Op. 261, 101 Preparatory Lessons

Chopin, F.....Op. 6, No. 1, Mazurka No. 1, F sharp min. †
" .....Op. 24, No. 1, Mazurka No. 14, G min. †
" .....Op. 28, Prelude No. 20, C min. †

Due, F .....Bric-à-Brac, Album Musical, Part III
No. 9 La Noce
No. 22 La Bagatelle

Dvořák, A.....Op. 101, No. 7, Humoreske

Ehmant, A..... .36 Melodic and Rhythmical Studies, Book IV †
No. 1 Water Nymph
2 Elegy
3 Méditation
No. 4 Valse Melancholique
5 May Dance

Engelmann, H .....Op. 523, Diamond Medal March and Two-Step

Eugene, M. C.....Cupid's Garden, Intermezzo

Foote, A.....Op. 27, 9 Études, No. 2, Andante espressivo, A min. †

Geibel, A.....Gavotte Allemande

Goerdeler, R.....Electric Flash Galop (4 hands)

Grieg, E.....Op. 12, Lyrical Pieces
No. 4 Elfin Dance
5 Folk Song
No. 6 Norwegian Melody
7 Album-Leaf

Handel, G. F.....Fugue No. 3, from 6 Fugues
" .....Fugue No. 4, from 6 Fugues
" .....Largo, G

Heller, S.....Petite Tarantelle

Hewitt, H. D.....With Wind and Tide March (4 hands)

† Prescribed for Regents Examinations.

Hiller, F.....Op. 56, Rhythmical Studies, Book I
No. 1 Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time
No. 9 Andante melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time

Jensen, A.....Op. 17, Scenes of Travel
No. 1 Greeting at Morn
No. 4 The Wayside Cross
3 The Mill

Kuhlau, F. E.....Op. 55, No. 2, Sonatina, G †
" .....Op. 55, No. 3, Sonatina, C †

Lieurance, T .....Valse Impromptu, A flat

Loeschhorn, A.....Op. 96, Aus der Kinderwelt
No. 12 Good Night

MacClymont, W. E....Op. 11, No. 1, Sunflower Dance

MacDowell, E. A.....Op. 51, Woodland Sketches †
No. 5 From an Indian Lodge
No. 8 A Deserted Farm

MacDowell, E. A.....Op. 55, Sea Pieces
No. 4 Starlight
No. 7 Nautilus
5 Song

Marks, E. F.....Op. 27, Petite Valse de Ballet

Mendelssohn, F.....Op. 16, No. 1, Fantasie, A min. †
" " .....Op. 72, 6 Christmas Pieces †
No. 5 Allegro assai, G min.
No. 6 Vivace, F

Mendelssohn, F.....Songs Without Words †
No. 1 Sweet Souvenir
7 Contemplation
13 Evening Star
18 Duetto
19 On the Seashore
25 May Breezes
27 Funeral March
No. 31 Meditation
33 Song of the Pilgrim
40 Elegie
42 Song of the Traveler
43 Belief
46 Retrospection

Moszkowski, M.....Op. 18, No. 1, Melody, F

Mozart, W. A.....Sonata, No 1, C †

New York Point Hymn-Tune Book

Paderewski, I. J.....Op. 8, No. 3, Melody, B

Poldini, E.....Waltzing Doll (Poupeé Valsante)

Raff, J.....Op. 75, No. 1, Fleurette, G

Rubinstein, A.....Op. 26, No. 1, Romance, F

Sapellnikoff, W.....Op. 2, Petite Mazurka

Scharwenka, X.....Op. 62, Album for the Young, No. 10, Scherzino

Schubert, F.....Scherzo, B flat

Schumann, R.....Op. 26, Vienna Carnival Scenes, No. 2, Romance, G min. †
" " .....Op. 68, Album for the Young †
No. 12 Knight Rupert
13 May Song
21 Lento con espressione
22 Roundelay
23 Cavalry-piece
25 Echoes from the Theater
27 Canon
29 Strange Man
30 Lento assai
No. 31 War Song
32 Sheherazade
33 Vintage Time
34 Theme
35 Mignon
36 Italian Sailors' Song
37 Sailor's Song
39 Winter Time, No. 2
40 Little Fugue

† Prescribed for Regents Examinations.

Schytte, L.....Op. 79, 12 Miniaturen
No. 3 Am Fasching
4 Der Troubadour
No. 7 Maerschen
Schytte, L.....Op. 23, No. 7, Slumber Song (Berceuse), G
Waddington, E.....Op. 34, No. 1, The Witches' Patrol
Wait, Wm. B.....Normal Course of Pianoforte Technic
Zitterbart, F.....Romance, D flat

FIFTH YEAR

Bach, J. S.....All of previous years
" " .....15 Two-voiced Inventions†
No. 2 Allegro moderato, C min.
3 Vivace, D
5 Allegro moderato, E flat
7 Allegro, E min.
8 Vivace, F
No. 9 Con spirito, F min.
10 Presto, G
11 Allegro moderato, G min.
12 Allegro giocoso, A
" " .....Allemande, from G major suite, Kullak edition
" " .....Courante, from G major suite, Kullak edition
" " .....Bourrée, from G major suite, Kullak edition
" " .....Album of 21 Selected Pieces
No. 1 Gavotte, from Fifth French Suite, G
5 Gavotte, from Sixth English Suite, D min.
7 Bourrée, from Second English Suite, A min.
11 Gavotte, from Third English Suite, G min.
Beethoven, L.....Op. 14, No. 2, Sonata, G†
" " .....Op. 33, 7 Bagatelles†
No. 5 Allegro ma non troppo, C
No. 7 Presto, A flat
Bohm, C.....Op. 213, Charge of the Uhlans, Grand Galop Militaire (4 hands)
" " .....Op. 282, Caressing Butterfly
" " .....Op. 303, Fanfare, Rondo Militaire (4 hands)
Brahms, J.....Hungarian Dance, No. 2 (4 hands)
Chaminade, C.....Album of 17 Pieces
No. 8 Op. 9, No. 1, Pièce Romantique
Chopin, F.....Op. 9, No. 2, Nocturne, No. 2, E flat†
" " .....Op. 7, No. 1, Mazurka, No. 5, B flat†
" " .....Op. 7, No. 3, Mazurka, No. 7, F min.†
" " .....Op. 24, No. 3, Mazurka, No. 16, A flat†
" " .....Op. 28, No. 3, Prelude, No. 3, G†
" " .....Op. 28, No. 15, Prelude, No. 15, D flat†
" " .....Op. 69, No. 1, Valse, No. 9, A flat (Posthumous)†
Cramer, J. B.....50 Selected Studies (von Bülow)†
No. 1 Allegro, C
2 Allegro, E min.
3 Moderato expressivo, A min.
4 Allegro con spirito, A
5 Allegro moderato, F sharp min.
6 Moderato, D flat

† Prescribed for Regents Examinations.

Engelmann, H....Concert Polonaise (4 hands)
Foote, A .....Op. 27, 9 Études †
No. 1 Moderato grazioso, E
5 Allegretto grazioso, B flat
Gaide, P.....Op. 36, Dance of the Gnomes
Grieg, E.....Op. 43, Lyrical Pieces
No. 3 At Home
" " .....Op. 46, First Peer Gynt Suite
No. 2 Death of Åse
Handel, G. F .....Fugue No. 5, from 6 Fugues
" " .....Fugue No. 6, from 6 Fugues
Heller, S .....Op. 45, No. 16, Il Penseroso †
" " .....Op. 85, No. 2, Tarantelle
" " .....Op. 138, No. 9, Curious Story
Hiller, F .....Op. 56, Rhythmical Studies, Book I
No. 2 Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time
3 Andante grave, $\frac{5}{4}$ time
5 Andante un poco agitato, $\frac{4}{8}$ and $\frac{6}{8}$ time
Jensen, A.....Op. 17, Scenes of Travel
No. 2 Joyous Rambling
5 Distant View
No. 6 Village Festival
Liszt, F.....Hungarian Rhapsodie, No. 2 (4 hands)
MacDowell, E. A..Op. 51, Woodland Sketches †
No. 3 At An Old Trysting Place
No. 10 Told at Sunset
MacDowell, E. A..Op. 55, Sea Pieces, No. 2, From a Wandering Iceberg
Mason, Wm .....Op. 16, Danse Rustique, E flat
Mendelssohn, F.....Songs Without Words †
No. 5 Restlessness
14 Lost Happiness
20 Fleeting Clouds
23 Song of Triumph
No. 29 Venetian Gondellied
36 Serenade
38 Adieu
45 Tarantella
47 The Moaning Wind
Merkel, G .....Op. 65, Hunting Scene
Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands)
" " .....Op. 15, No. 5, Waltz, D flat
Mozart, W. A.....Sonata, F, No. 4 †
Nevin, E .....Op. 13, Water Scenes
No. 2 Ophelia
No. 4 Narcissus
" " .....Op. 25, A Day in Venice
No. 1 Dawn
2 Gondoliers
No. 3 Venetian Love Song
4 Good Night
Nevin, E .....La Guitare. Pierrot et Pierrette
Paderewski, I. J .....Op. 14, No. 1, Minuet, G †
Rubinstein, A.....Op. 3, No. 1, Mélodie, F †
" " .....Op. 30, No. 1, Barcarolle, F min.
Sapellnikoff, W .....Op. 4, No. 2, Gavotte

† Prescribed for Regents Examinations.

Scharwenka, X.....Op. 62, Album for the Young
No. 8 Praeludium No. 12 Tarantella
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque †
Schumann, R.....Op. 23, No. 4, Nocturne (Nachtstück), F
" " .....Op. 26, Vienna Carnival Scenes, No. 3, Scherzino, B flat †
Schytte, L.....Op. 79, 12 Miniaturen
No. 5 Elfenspiel No. 9 Abenddämmerung
6 Der Flötenspieler 10 Was die Quelle Singt
8 Valse Mignonne 11 Aus Alter Zeit
12 Soldatenmarsch
Spindler, F.....Op. 17, Drawing Room Flower
" " .....Op. 140, Charge of the Hussars, D flat
Tschaikowsky, P.....Op. 2, No. 3, Song Without Words
Wagner, R.....Magic Fire Music from Die Walküre (4 hands)
Wait, Wm. B.....Normal Course of Pianoforte Technic

SIXTH YEAR

Bach, J. S.....All of previous years
" " .....Album of 21 Selected Pieces
No. 3 Passepied from Fifth English Suite, E min.
9 Praeludium from First Partita, B flat
Bach, J. S.....22 Preludes and Fugues. Selected by C. Tausig, from the 48 in the Well-Tempered Clavichord.† No. 1, C
" " .....15 Three-voiced Inventions.† No. 1, Allegro moderato, C
" " .....Bourrée, B min., from Second Violin Sonata
Bach-Mason.....Gavotte, D, from Sixth 'Cello Sonata
Beethoven, L.....Op. 2, No. 1, Sonata, F min.†
Bohm, C.....Op. 153, Polonaise, With Song and Mirth
Chopin, F.....Op. 28, Prelude No. 13, F sharp †
" " .....Op. 33, No. 4, Mazurka No. 25, B min.†
" " .....Op. 37, No. 1, Nocturne No. 11, G min.†
" " .....Op. 64, No. 1, Valse No. 6, D flat †
" " .....Op. 69, No. 2, Valse No. 10, B min.†
Clementi, M.....Gradus ad Parnassum
No. 1 Veloce, C No. 14 Vivace, E flat
2 Veloce, C 20 Presto, F sharp min.
3 Allegro, C 24 Presto, C
4 Veloce, G
Cramer, J. B.....50 Selected Studies †
No. 7 Moderato con espressione, F min. No. 8 Allegro brillante, C
Grieg, E.....Op. 43, Lyrical Pieces
No. 2 Solitary Wanderer
Haberbier, E.....A Spring Flower (Fruehlingserwachen)
Handel, G. F.....Harmonious Blacksmith, theme with variations

† Prescribed for Regents Examinations.

Hiller, F .....Op. 56, Book I, Rhythmical Studies
No. 6 Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time
7 Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time
8 Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time
11 Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time
12 Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time
Holst, E.....Revel of the Witches (4 hands)
" " .....On to the Battle, Marche Triomphale (4 hands)
Horvath, G .....Op. 84, No. 2, Waving Scarves
Ketterer, E.....Op. 266, Saltarelle
Kontski, A. de .....Op. 271, Polonaise
Liadow, A.....Op. 32, Valse Badinage (The Musical Snuff-box)
Liebling, E .....Op. 33, Spring Song
Lysberg, C. B.....Op. 51, La Baladine
MacDowell, E. A.....Op. 51, Woodland Sketches †
No. 4 In Autumn
No. 7 From Uncle Remus
9 By a Meadow Brook
MacDowell, E. A.....Op. 55, Sea Pieces
No. 1 To the Sea
No. 6 From the Depths
3 Anno Domini 1620
Martin, G. D.....La Ballerina
Mendelssohn, F.....Songs Without Words †
No. 3 Hunting Song
No. 26 The Departure
8 Without Repose
30 Spring Song
10 Estray
32 Lost Illusions
11 The Brook
39 Delirium
15 The Poet's Harp
Mendelssohn, F.....Op. 16, No. 2, Scherzo, E min.†
Merkel, G .....Op. 92, Tarantelle
Mills, S. B .....Op. 31, Gavotte
Moszkowski, M.....Op. 15, No. 1, Serenata
" .....Op. 32, No. 1, In Tempo di Minuetto
" .....Op. 18, No. 2, Scherzino, F
Nevin, E.....Op. 13, Water Scenes
No. 3 Water Nymph
Offenbach, J.....Barcarolle, D, from the opera, Tales of Hoffmann
Ravina, H.....Op. 14, No. 1, Étude de Style
Rubinstein, A.....Op. 44, No. 1, Romance, E flat
Scarlatti, D.....Pastorale, E min.
Scharwenka, X.....Op. 3, No. 1, Polish Song
Scholtz, H.....At the Spring
Schubert, F.....Op. 142, No. 2, Impromptu allegretto, A flat
Schubert-Schultz .....Minuet, D, from Quartet No. 8
Schumann, R .....Op. 28, No. 2, Romance, F sharp
" .....Op. 12, No. 3, Warum? †
Wait, Wm. B .....Normal Course of Pianoforte Technic

† Prescribed for Regents Examinations.

SEVENTH YEAR

Bach, J. S.....All of previous years
" .....Gigue from the G major suite, Kullak edition
" .....Fugue from the Toccata, E min., Kullak edition
" .....22 Preludes and Fugues. Selected by C. Tausig from the 48 in the Well-Tempered Clavichord †

No. 3 D
4 B flat
5 C
6 G min.
7 D min.
8 E min.
9 F
11 D min.
12 F sharp

Bach, J. S .....Album of 21 Selected Pieces No. 18, Préambule from 6th Violin Sonata, E

Beethoven, L ..... Op. 10, No. 3, Sonata, D †
" " ... .Op. 13, Sonata Pathétique, C min.†

Chaminade, C.....Album of 17 Pieces, No. 1, Op. 29, Sérénade

Chopin, F.....Op. 10, No. 1, Étude No. 1, C †
" .....Op. 28, Prelude No. 21, B flat †
" .....Op. 40, No. 1, Polonaise, A †
" .....Op. 50, No. 1, Mazurka No. 30, G †
" .....Op. 57, Berceuse, D flat †
" .....Op. 64, No. 2, Valse No. 7, C sharp min. †

Clementi, M.....Gradus ad Parnassum

No. 6 Allegro molto vivace, D
7 Vivace non troppo, A
8 Vivacissimo, F
11 Allegro, B
No. 13 Allegrissimo, F
15 Allegrissimo, G
25 Molto allegro, B flat

Grieg, E.....Op. 19, No. 2, Norwegian Bridal Procession †
" .....Op. 43, Lyrical Pieces
No. 4 Birdling
No. 5 Love-poem
" .....Op. 46, First Peer Gynt Suite
No. 3 Anitra's Dance
No. 4 In the Hall of the Mountain King

Godard, B .....Op. 54, No. 2, Mazurka, B flat
" .....Op. 56, 2nd Valse Brillante, B flat

Hiller, F..... .....Op. 56, Book I, Rhythmical Studies

No. 4 Allegro appassionato, $\frac{3}{4}$ and $\frac{4}{4}$ time
10 Allegro vivace e con grazia, $\frac{12}{8}$ and $\frac{9}{8}$ time
13 Allegro energico, $\frac{5}{4}$ and $\frac{4}{4}$ time

Horvath, G..... ....Op. 43, Book I, Melodic Octave Studies

No. 1 Veloce, G
2 Moderato, C
3 Allegretto, D
No. 4 Allegro, E min.
5 Moderato, A flat
6 Allegretto, F sharp

Karganoff, G..... ...Op. 27, By the Brookside

Litolff, H.....Spinning Song, A flat

† Prescribed for Regents Examinations

MacDowell E. A .....Op. 51, Woodland Sketches †
No. 2 Will o' the Wisp No. 6 To a Water-Lily
MacDowell E. A .....Op. 55, Sea Pieces, No. 8, In Mid-Ocean
Mendelssohn, F.....Songs Without Words †
No. 17 Passion No. 21 Agitation
24 The Flight
Mozart, W. A.....Sonata, F, No. 6 †
Nevin, E.....Op. 13, Water Scenes
No. 1 Dragon Fly No. 5 Barcarolle
Raff, J .....Op. 75, No. 2, Fabliau (Fable)
Rubinstein, A.....Op. 82, No. 7, Polka Bohème, G
Schumann, G .....Op. 11, Tarantelle
Schumann, R .....Op. 21, No. 1, Novelette, F †
Wait, Wm. B.....Normal Course of Pianoforte Technic

EIGHTH YEAR

Bach, J. S .....All of previous years
" .....22 Preludes and Fugues. Selected by C. Tausig, from the 48 in the Well-Tempered Clavichord †
No. 2 C min.
14 F
15 F min.
16 B min.
18 C sharp min.
19 E flat min.
22 G sharp min.
Beethoven, L.....Op. 26, Sonata, A flat †
Chaminade, C.....Album of 17 Pieces
No. 2 Op. 23, Minuetto No. 7 Scarf Dance
9 Op. 9, No. 2, Gavotte
Chopin, F.....Op. 29, No. 1, Impromptu, A flat †
" .....Op. 37, No. 2, Nocturne No. 12, G†
" .....Op. 10, No. 5, Étude No. 5, G flat†
" .....Op. 17, No. 1, Mazurka, No. 10, B flat †
" .....Op. 42, Grande Valse No. 5, A flat†
" .....Op. 34, No. 1, Valse Brillante No. 2, A flat†
" .....Op. 34, No. 3, Valse Brillante No. 4, F†
Chopin-Liszt .....Op. 74, No. 2, Polish Song, Maiden's Wish
Clementi, M .....Gradus ad Parnassum
No. 5 Bizziarria vivace, C No. 22 Allegro con fuoco, B
9 Presto, A min. 23 Veloce, E min.
16 Molto allegro, G 26 Allegro vigoroso, F
19 Presto, A min. 27 Allegro, E
Grieg, E .....Op. 43, Lyrical Pieces
No. 1 Butterfly

† Prescribed for Regents Examinations.

Grieg, E.....Op. 46, First Peer Gynt Suite
No. 1 Morning-Mood
Larregla, J.....Coquetuela. Mazurka
Liszt, F.....Liebesträume (Dreams of Love) †
No. 2 Quasi lento, abbandonandosi, E
Lysberg, C. B.....Op. 34, La Fontaine, Idylle
MacDowell, E. A ...Op. 46, No. 2, Moto Perpetuo, A flat
Mendelssohn, F ....Songs Without Words †
No. 34 Spinning Song
Moschelles, I.....Op. 70, 12 Celebrated Studies †
No. 1 Allegro moderato, C
3 Allegro brillante (Wind Study), G
4 Sostenuto e con tranquillezza, E
6 Allegro giocoso, D min.
Raff, J.....Op. 99, No. 1, Tarantella, A min.
Rheinberger, J.....Op. 5, No. 1, The Chase, Impromptu
Rivé-King, Julie ...Bubbling Spring, Tone-Poem Characteristic
Schubert, F.... ....Op. 90, No. 4, Impromptu, Allegretto, A flat
" " .....Op. 142, No. 3, Impromptu, Andante con variazione, B flat
Schubert-Liszt.....La Sérénade, D min.
" " .....Soirées de Vienna, No. 6, Valse Caprice †
Schuett, E.....Op. 16, No. 1, Étude Mignonne †
Schumann, R.....Op. 12, No. 4, Grillen (Whims) †
" " .....Op. 82, No. 7, Bird as a Prophet, from Forest Scenes
Wait, Wm. B.....Normal Course of Pianoforte Technic
Weber, C. von.....Op. 62, Rondo Brillant. La Gaieté, E flat †

NINTH YEAR

Bach, J. S .....All of previous years
" " .....22 Preludes and Fugues. Selected by C. Tausig, from the 48 in the Well-Tempered Clavichord †
No. 10 G
13 C sharp
17 E min.
20 B flat min.
21 C sharp min.
Chaminade, C.. ....Album of 17 Pieces
No. 3 Op. 30, Air de Ballet
4 Pas des Amphores, Air de Ballet
5 Callirhoë, Air de Ballet
6 Op. 54, Lolita, Caprice Espagnol
Chopin, F.....Op. 38, Ballade No. 2, F †
" .....Op. 47, Ballade No. 3, A flat †
" .....Op. 25, No. 9, Étude No. 21, G flat †
" .....Op. 66 (Posthumous), Fantasie Impromptu, C sharp min. †
" .....Op. 26, No. 1, Polonaise, C sharp min. †

† Prescribed for Regents Examinations.

Clementi, M .....Gradus ad Parnassum
No. 10 Allegretto con espressione, B flat
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SEVENTY-EIGHTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND

For the Year Ending September 30, 1913.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 148 LAFAYETTE STREET.
1914.

THE FRONT OF THE INSTITUTE.

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Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1912
Kane, John I.....1913

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1909
Foster, Frederic De Peyster..1909–1913

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839, 1841–1859 }
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1911
Blagden, Linzee 1911–1913

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1913

PRINCIPALS OF THE INSTITUTE

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D..... 1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B., 1863 to March 1, 1905.
Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905.

Board of Managers.

1913.

	Terms of continuous service
JOHN I. KANE *	Since 1881
GEORGE L. PEABODY, M.D.[1]	" 1891
HOWLAND DAVIS	" 1894
WILLIAM W. APPLETON	" 1896
FREDERIC De PEYSTER FOSTER	" 1902
THOMAS N. RHINELANDER	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES, 2d	" 1907
SAMUEL AUCHMUTY TUCKER	" 1907
ROBERT G. HONE	" 1908
ARNOLD KNAPP, M.D.[2]	" 1909
LINZEE BLAGDEN	" 1910
CARL A. De GERSDORFF	" 1910
WILLIAM E. GLYN	" 1911
EDWARD L. PARTRIDGE, M.D.	" 1911
JOHN A. DIX	" 1911
PAUL TUCKERMAN	" 1912
WILLLIAM A. NASH	" 1912
EDWARD J. HANCY	" 1912
JAMES G. CROSWELL	Since Dec. 4, 1912
WILLIAM TURNBULL	" Jan. 2, 1913
J. LAWRENCE ASPINWALL	" April 2, 1913

* Died February 1, 1913. 1—Resigned October 2, 1912. 2—Resigned March 5, 1913.

Officers of the Board.

HOWLAND DAVIS . . . . . *President*
JOHN I. KANE* . . . . . *Vice-President*
LINZEE BLAGDEN . . . *Recording Secretary*
WILLIAM W. APPLETON *Corresponding Secretary*
FREDERIC De PEYSTER FOSTER . *Treasurer*

Standing Committees.

Committee on Finance.

Thomas N. Rhinelander — J. Nelson Borland
J. Harsen Rhoades

Committee on Supplies, Repairs and Improvements.

John I. Kane* — J. Nelson Borland
William Turnbull — Robert G. Hone
Linzee Blagden

Committee on Education.

James G. Croswell — Samuel Auchmuty Tucker
William W. Appleton — Edward L. Partridge, M.D.

Committee on Manual Training.

Arnold Knapp, M.D.† — John A. Dix
William E. Glyn — Paul Tuckerman

The President shall be *ex officio* member of all standing committees.
The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws)

* Died February 1, 1913. † Resigned March 5, 1913.

Faculty.

William B. Wait . . . *Emeritus Principal*
Everett B. Tewksbury . . . . *Principal*

Literary Department.

Mary B. Schoonmaker
Harriet M. Glover
Emma A. Bailly
Adrienne Springmeyer
Marguerite Dominick
Margaret M. Foote
Chester E. Taylor
Walter E. Wilcox
Andrew M. Child, Jr.

Music Department.

Hannah A. Babcock, *Director*
L. Josephine Boynton[1]
Gertrude L. Martin
Mabel M. Gould[2]
Mary E. Rogers[3]
Pauline Farrington
Lena M. Kimball
F. Henry Tschudi

Tuning.

Robert J. Harvey

Kindergarten.

Marguerite Dominick

1—To September 30, 1912. 2—From October 1, 1912. 3—From May 15, 1913.

Manual Training and Home Science.

FRANCES A. WARD, *Head of Girls' Department.*

MARY B. SCHOONMAKER

MARGUERITE DOMINICK

RUDOLPH MUSSEHL

DANIEL MCCLINTOCK

Physical Training.

EDA M. F. FALKEN

WHITELAW R. MORRISON

DWIGHT L. HUBBARD, M.D. . *Attending Physician*

ERNESTINE SENIOR . . . . . *Matron*

Seventy-Eighth Annual Report.

To the Honorable the Legislature
of the State of New York :

The Managers of The New York Institute for the Education of the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1913.

The following is a summary of the receipts and disbursements for the year :

CURRENT ACCOUNT.

Balance September 30, 1912	$3,578.18	
Current receipts	110,063.71	
		$113,641.89
Current expenditures	$106,646.37	
Cash balance September 30, 1913	6,995.52	
		$113,641.89

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1912	$5,354.34	
Interest (bonds and mortgages)	15,650.00	
Interest, funds on deposit	480.19	
Interest, on award from City	5,797.30	
Real estate	35,490.00	
Mortgage paid off	30,000.00	
Legacy	8,100.00	
Borrowed from Library fund	27,334.83	
Library	93.02	
		$122,945.34
Payments—		
Taxes	$23,215.39	
Transferred to current account for current expense	34,000.00	
Real estate	7,667.55	
Legal expense	470.02	
Assessments	31,339.56	
Repaid loan from Library fund	27,334.83	
Balance September 30, 1913	4,272.33	
		$122,945.34

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1912	$1,396.20	
Interest	41.20	
		$1,437.40
Payments—		
Balance September 30, 1913		$1,437.40

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1912	$20,952.36	
Miller mortgages, $95,650, less mortgage paid, $16,000	79,650.00	
		$100,602.36
Receipts—		
Bond and mortgage, paid on account of	$16,000.00	
Interest received	5,346.47	
Donations	50.00	
Repaid loan from Investment fund	27,334 83	
		$149,333.66
Payments—		
Legal expense	$93.02	
Music and instruction	4,113.77	
Loaned to Investment fund	27,334.83	
Balance, cash September 30, 1913	38,142.04	
Miller mortgages	79,650.00	
		$149,333.66

PRINCIPAL FUND.

Receipts—		
Balance September 30, 1912	$1,466.19	
Interest	34.96	
		$1,501.15
Payments—		
Balance September 30, 1913		$1,501.15

From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers:

Miles R. Burke	$2,000.00
Jane Van Cortland	300.00
Isaac Bullard	101.66
Elizabeth Bayley	100.00
John Jacob Astor	5,000.00
William Bean	500.00
Peter G. Stuyvesant	3,000.00
John Horsburgh	5,000.00
Elizabeth Demilt	5,000.00
Sarah Demilt	2,000.00
C. D. Betts	40.00
Sarah Penny	500.00
Sarah Bunce	500.00
Elizabeth Idley	196.00
Samuel S. Howland	1,000.00
William Howe	2,985.14
Margaret Fritz	100.00
James McBride	500.00
Charles E. Cornell	521.96
Charles E. Deming	50.00
Mrs. De Witt Clinton	200.00
W. Brown	465.00
Elizabeth Gelston	1,000.00
Robert J. Murray	500.00
Seth Grosvenor	10,000.00
Elijah Withington	100.00
Benjamin F. Butler	512.49
Frissel Fund	2,000.00
Simeon V. Sickles	6,561.87
Anson G. Phelps	5,675.68
Thomas Reilly	2,254.84
Elizabeth Van Tuyle	100.00
Thomas Eggleston	2,000.00
Sarah A. Riley	100.00
William E. Saunders	725.84
Thomas Eddy	1,027.50
Robert C. Goodhue	1,000.00
Jonathan C. Bartlett	190.00
Stephen V. Albro	428.57
John Penfold	470.00
Madam Jumel	$5,000.00
Mrs. Steers	34.66
Thomas Garner	1,410.00
Elizabeth Magee	534.00
Chauncey and Henry Rose	5,000.00
John J. Phelps	2,350.00
Rebecca Elting	100.00
Gerard Martins	500.00
Regina Horstein	250.00
John Alstyne	10,320.44
Elizabeth and Sarah Wooley	5,984.83
Benjamin Nathan	1,000.00
Thomas M. Taylor	6,151.94
Simeon Abrahams	5,052.70
James Peter Van Horn	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn	10,000.00
Henry H. Munsell	3,396.32
Thomas C. Chardevoyne	5,000.00
William Dennistoun	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright	1,000.00
George T. Hewlett, executor	500.00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook	39,458.16
Mrs. Emma B. Corning	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley	1,749.30
Henry E. Robinson	6,000.00
Henry Schade	20.00
Caroline Goff	4,161.59
Catherine P. Johnston	530.00
Mrs. Emma Strecker	12,221.66
Eli Robbins	5,000.00
Margaret Burr	11,011.11
Mary Burr	10,611.11
Samuel Willetts	5,045.00
Roosevelt & Sons	45.00
Augustus Schell	5,000.00

James Kelly	$5,000.00
George Merrill	40.00
William B. and Leonora S. Bolles	2,949.11
Edward B. Underhill	500.00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89.40
Thomas W. Strong	1,893.00
Maria Moffett	13,608.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury	100.00
Sarah B. Munsell	477.56
Edward L. Beadle	4,303.99
Cecelia J. Loux	$2,000.00
Mrs. E. Douglas Smith	190.00
William C. Schermerhorn	10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Mrs. Theodore B. Myers	5,000.00
Peter Marié's Estate	3,145.47
Eli Specht	2,816.17
Catherine Talman	4,996.60
Annie Stewart Miller	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman	200.00
Cash (W. B. W.)	600.00
Edith Smith	175.00
Mrs. J. J. Astor	20.00
E. E. West	50.00
Mrs. Geo. G. Wheelock	10.00
Theodore P. Nichols	8,000.00
Emma A. Tillotson	5,000.00
Harry Hastorf	25.00
William C. Egleston	15,000.00
Angelina C. I. Anderson	5,000.00
Greenhut-Siegel Cooper Co.	15.00
Harriet B. Decker	3,000.00
Mary Anna Wenk	100.00

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of four hundred seventy-four thousand two dollars and ninety-two cents ($474,002.92), and by real estate to the amount of one hundred forty-three thousand nine hundred eighty-nine dollars and seventy-six cents ($143,989.76).

The Managers gratefully acknowledge the receipt of the following legacies: five thousand dollars ($5,000) from Angelina C. I. Anderson; three thousand dollars ($3,000) from Harriet B. Decker; one hundred dollars ($100) from Mary Anna Wenk. They also acknowledge the following donations, received during the fiscal year ending September 30, 1913:

from Mrs. E. Douglas Smith, twenty-five dollars ($25); from Greenhut-Siegel Cooper Co., fifteen dollars ($15); from E. E. West, ten dollars ($10).

The Managers take pleasure in reporting the great advance made at this school in the difficult art of printing embossed books. Mr. Wait has been at work the past few years perfecting methods of embossing both sides of a sheet, and of binding books. He has finally achieved excellent results, and with his usual generosity, has presented to the Institute the following, which the Managers hereby gratefully acknowledge: a four-cylinder press, a two-cylinder press, folio and embossing rolls for two-side book work, three sets of rolls for crimping brass plates, and a new method of bookbinding and appliances therefor.

Annexed hereto is the annual statement of the Treasurer, which gives the amount and sources of the receipts and the purpose and amount of the disbursements. The report of the Principal, which shows the variety and character of the work done, the completeness of the facilities, and the thoroughness of the training afforded by this Institution, is also annexed.

The Managers would remind your Honorable Body that the remuneration received by this Institute for the education and support of New York State pupils is very much less than the actual cost, and in view of the increased cost of everything that is necessary to the successful accomplishment of their work, the Managers respectfully ask that the appropriation for the ensuing year be made $375 per pupil, instead of $350.

All of which is respectfully submitted.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

HOWLAND DAVIS, *President.*
LINZEE BLAGDEN, *Recording Secretary.*

City and County of New York, ss.:

Howland Davis, of said City, being duly sworn, saith: That he is President of the New York Institute for the Education of the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

Howland Davis.

Sworn to before me this 12th
day of December, 1913.

Floyd Peck,
Notary Public No. 14, N. Y. County.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING SEPTEMBER 30, 1913.

RECEIPTS.

1912 Balance current fund		$3,578.18	
" investment fund		5,354.34	
" library fund		20,952.36	
" building fund		1,396.20	
" principal fund		1,466.19	
			$32,747.27
Receipts of Capital.			
Bonds and mortgages paid off: Pettit mortgage	$300,000.00		
Epstein mortgage	30,000.00		
Greenwich Cortlandt Co., on account of	16,000.00		
		$346,000.00	
Legacies: Angelina C. I. Anderson	$5,000.00		
Harriet B. Decker	3,000.00		
Mary A. Wenk	100.00		
		8,100.00	
Donations		50.00	
Award from City for Havens Avenue		35,490.00	
From sale of stands and lumber on ball grounds		3,000.00	
			392,640.00
Receipts from Income.			
From New York State		$25,381.36	
" New Jersey		6,321.03	
" New York City		1,252.50	
" New York County		1,027.32	
" Kings County		774.73	
" Queens County		64.48	
Rent baseball grounds		5,590.00	
Supplies sold		36.03	
Music and instruction; sale of stereographs, kleidographs, etc		1,156.10	
Manual training		423.45	
Petty account		1.30	
Furniture and fixtures; old boiler sold, etc		425.00	
Interest; funds on deposit; current account		78.59	
" " " " all other funds		1,496.50	
" mortgages		24,631.32	
" on award on Havens Avenue		5,797.30	
			74,457.01
			$499,844.28

DISBURSEMENTS.

Of Capital.			
Assessments, Havens Avenue		$31,339.56	
Mount Hope, Appraisals	$1,250.00		
McCarty & Baldwin, legal work re Assessments	4,667.50		
		5,917.50	
Carried forward			$37,257.06

Brought forward			$37,257.06

OUT OF INCOME.

As to Real Estate.

Taxes, Mount Hope		$23,215.39	
Mount Hope, carpenter work, watchmen, insurance, and Mr. Ray, engineer		1,750 05	
			24,965.44

OUT OF INCOME.

Expenses of Running the Institute.

Supplies		$13,793.06	
Salaries and wages		42,697.96	
Clothing, dry goods		2,069.53	
Furniture and fixtures		3,798.26	
Repairs and improvements		6,353.97	
Gas		176.96	
Music and instruction		98.30	
Drugs and medicines		74.81	
Manual training		787.98	
Fuel		5,006.02	
Electricity		1,633.18	
Traveling		272.15	
Petty account		3,927.37	
Library fund—			
E. B. Tewksbury, Principal	$3,761.79		
Music and instruction:			
Brass	186.24		
Paper	165.74		
		4,113.77	
			84,803.32

OUT OF INCOME.

General.

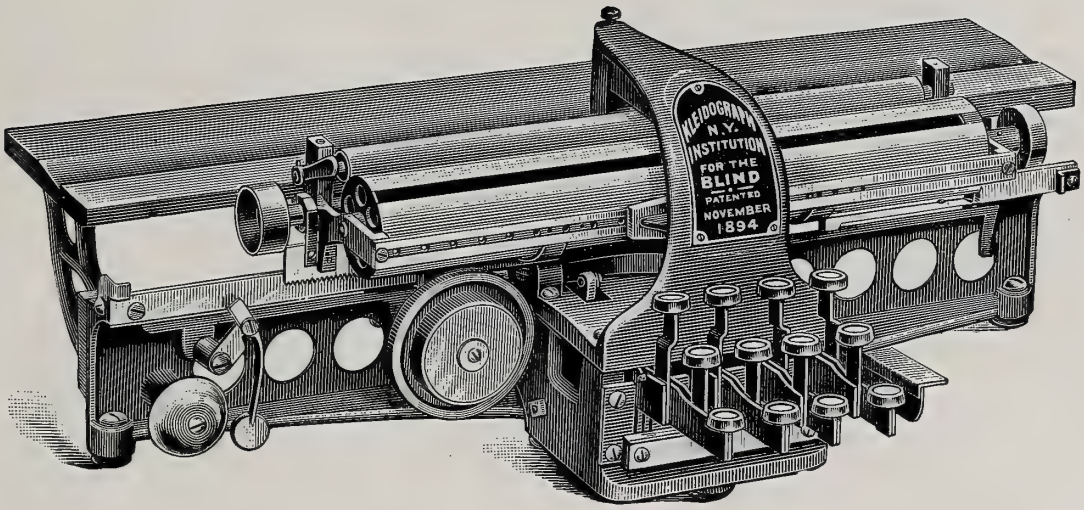
Legal expense, Bowers & Sands for collecting interests on mortgages			470.02
Balances, September 30, 1913—			
Certificates of deposit		$300,000.00	
Current fund		6,995.52	
Investment fund		4,272.33	
Library fund		38,142.04	
Building fund		1,437.40	
Principal fund		1,501.15	
			352,348.44
			$499,844.28

(Signed) Frederic De P. Foster,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

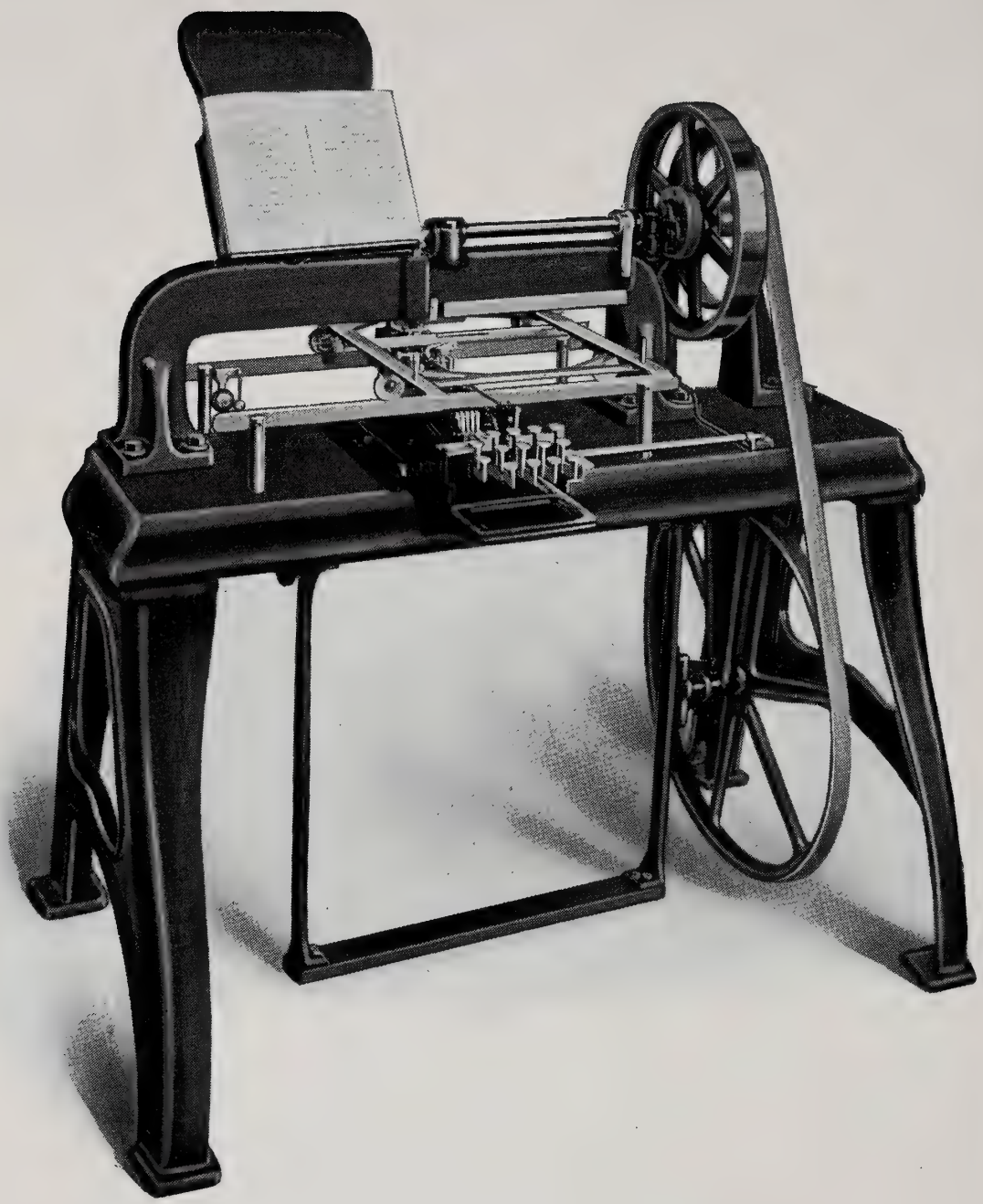
Townsend & Dix,
Accountants and Auditors.

(Signed) Thomas N. Rhinelander,
J. Nelson Borland,
John Harsen Rhoades,
} *Finance Committee.*



Cut No. 1.

THE KLEIDOGRAPH.



Cut No. 2.

STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1913:

Number of pupils September 30, 1912	94
Admitted during the year	19
Whole number instructed	113
Reductions	26
Number remaining	87

The school curriculum provides for complete primary and secondary courses, based on the syllabuses of the University of the State of New York, and includes music, manual training and physical training. The daily schedule may be found on pages 34-35.

In the high school, there are now classes in the following subjects:

English, first year.	German, second year.
English, second year.	German, third year.
English, third year.	French, second year.
English, fourth year.	Latin, first year.
Algebra.	Latin, second year.
Geometry.	History of Great Britain and Ireland.

The following is a list of the music subjects and the number of pupils in each:

	Boys.	*Girls.*	*Total.*
Piano	47	26	73
Organ	8	..	8
Point music notation	11	10	21
Harmonic notation	9	2	11
Junior harmony	9	8	17
Sub-senior harmony	3	6	9
Senior harmony	3	2	5
Senior harmony and counterpoint	10	..	10
Music history	1	..	1
Tuning	20	..	20

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	14	Elementary U. S. history and civics	7
Spelling	13	Elementary algebra	1
Writing	2	Plane geometry	1
Arithmetic	5	German, second year	3
Geography	4	History of Great Britain and Ireland	3
Elementary English	2	Latin, second year	3
English grammar	1		
English, third year	4		

The record of the Regents examinations for the past year is as follows:

Number of examination days	7
Pupils examined	30
Subjects covered	14
Answer papers written	75
Answer papers claimed	64
Papers allowed by the Regents	63

The following table gives the results of the examinations held from 1906 to 1913:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined*	*Per cent. allowed of No. claimed.*
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41
1909	162	149	145	91.97	89.50	97.31
1910	185	155	151	83.78	81.62	97.41
1911	167	145	136	86.82	81.43	93.79
1912	73	68	68	93.15	93.15	100.00
1913	75	64	63	85.33	84.00	98.43

The following is a list of the pupils present during the year 1912-1913 who have earned Regents certificates:

PRELIMINARY CERTIFICATES.

Margaretta Eadie,
Harold Holst,
Alice H. Johnson,
Milton Loewenstein,
Robert Marks,
Carl G. Rice,
Harry Sabel,
Chester Swezey,
Milton Williams.

18 COUNT CERTIFICATES.

Alice Johnson,
Edgar Kearney,
Milton Loewenstein,
Robert Marks.

36 COUNT CERTIFICATES.

Robert Marks.

FACSIMILE.

CUT NO. 3.

FACSIMILE.

CUT NO. 3 (REVERSE).

It is a pleasure and an honor to announce to the readers of New York Point and all those interested in the advancement of the education of the blind, that Mr. William B. Wait, Emeritus Principal of this Institute, has recently added to the laurels he had already received of being one of the greatest benefactors of the blind the world has produced. He is known in all countries, where the blind are educated at all, as the inventor of the New York Point system, which was first announced to the public in the Annual Report of this Institute in 1868.

He invented the Kleidograph for embossing paper (see machine in center of cut No. 1) and of the Stereograph for embossing brass plates in this system. (See cut No. 2). The patents for these machines he presented to the Institute. In the year 1900 he was granted for this invention, the John Scott Medal by the Franklin Institute of Philadelphia. (See cut No. 3).

Until the last few years, books printed from brass plates have had printing on only one side of the leaf, and have cost much for paper, binding and labor, and occupied large shelf space.

About seven years ago Mr. Wait undertook the solution of reducing the cost of books for touch reading, through the use of both sides of the leaves.

After four years of diligent effort, a press carrying eight plates and capable of an output of 12,000 to 14,000 pages per hour, was completed and in operation.

About three years ago the second press (see cut No. 4) was built, which, although made on the same lines as the first, differed from it in operation and disclosed inadequacies which required many experiments and much time to overcome.

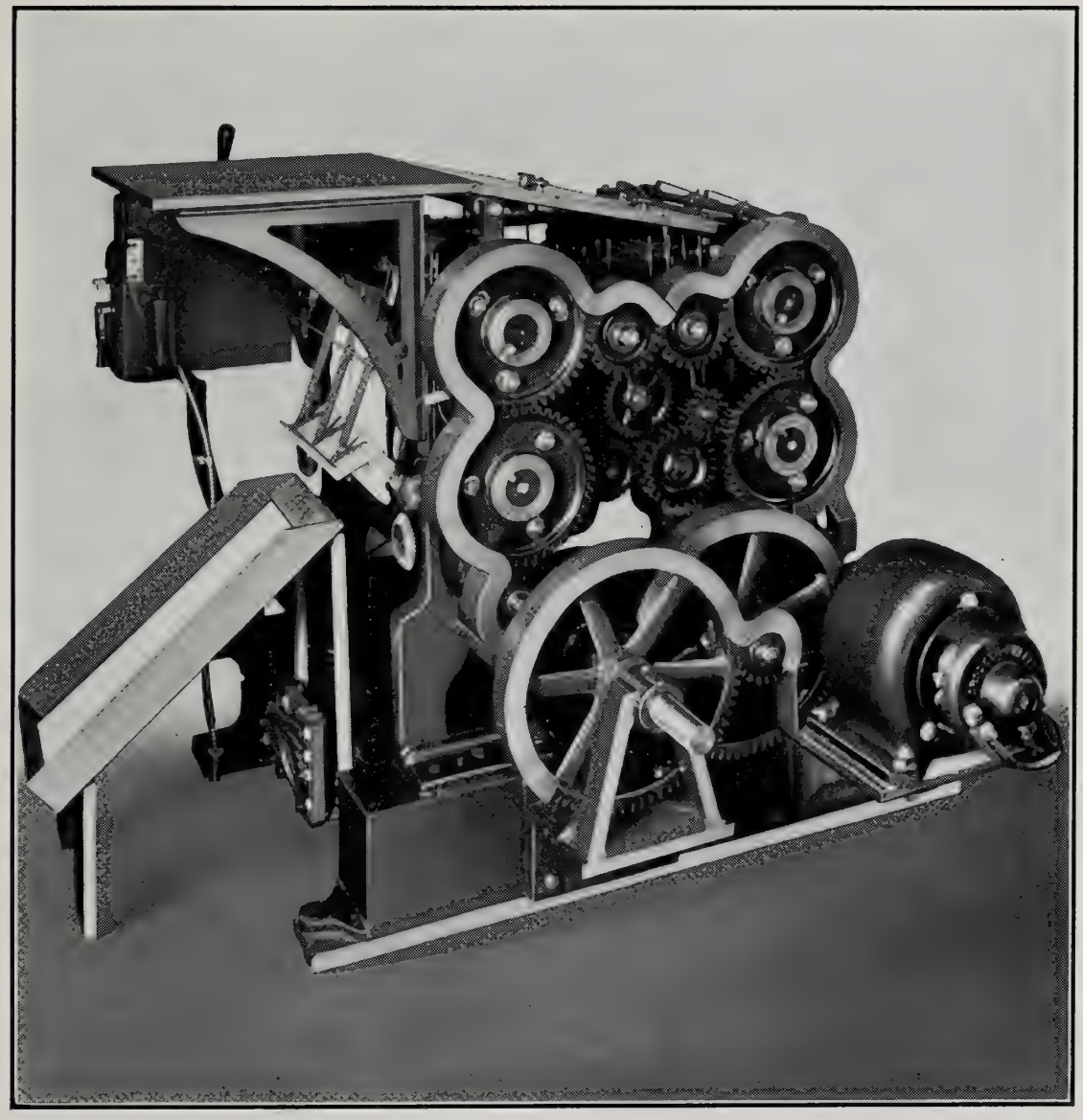
Recognizing the importance of securing every possible advantage, both in construction and operation, he built a third press (see cut No. 5), having two plate and two impression cylinders, arranged in series on one level, instead of forming two separate pairs as in the second press. This design is somewhat lighter and requires less gearing. The method of transmitting the sheet is more direct and positive, and the power required is less than for press number two.

When this press was nearing completion, it occurred to him that if the depressions in the embossed plates, carried on each of the two plate cylinders, were provided with a strip of rubber for receiving the impression from the opposing plate, each cylinder would then perform the double function of giving and receiving impressions coincidently, thus dispensing with the two impression cylinders used in each of the two preceding presses. This resulted in an entirely new style of press, having only two cylinders. (See cut No. 6).

While these presses differ materially in design, they possess one new and valuable feature in common, worthy of special notice. In the first and second presses the usual "fly" was employed to deliver the sheets. The initial cost of this mechanism and its operation is considerable. The "fly" is both noisy and in a degree dangerous.

A study of the condition suggested that if the three factors, inertia, gravity and the propulsive force of the machine, were coördinated and regulated, the sheets could be delivered without the use of the "fly."

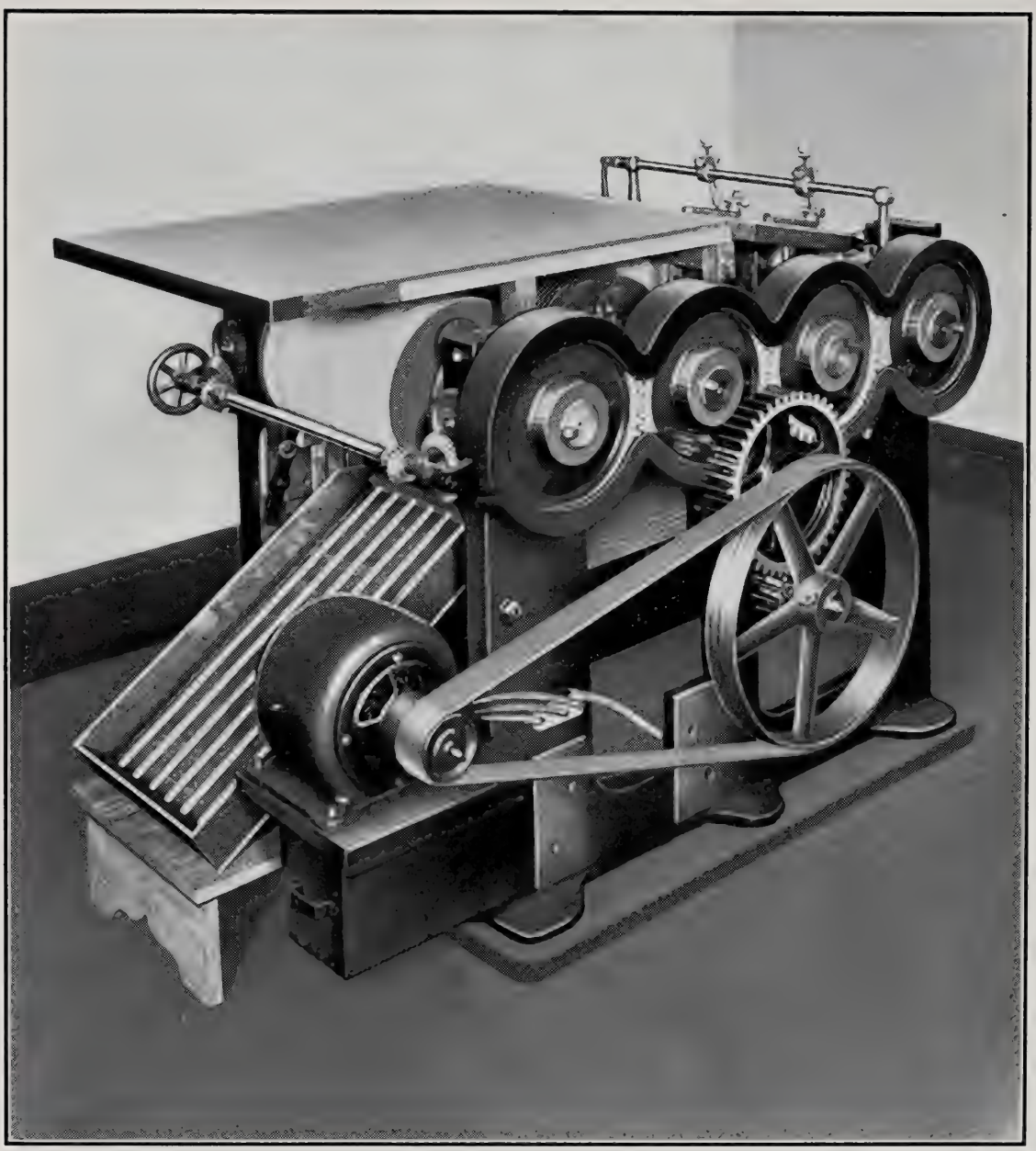
In working out this problem, static electricity presented a most stubborn obstacle. This was finally overcome, and the delivery of the sheets is now effected noiselessly in a regular pile, and with large economy in first cost and in operation.



CUT NO. 4.

INTERLINEAR EMBOSSING PRESS.

DESIGN NO. 2.



Cut No. 5.

INTERLINEAR EMBOSSING PRESS.

DESIGN No. 3.

While a cylinder embossing press is indispensable for large editions, there is much need in schools and libraries for books in small editions, perhaps only one or two copies, for which some means of embossing, other than the cylinder power press, is desirable. To meet this need, Mr. Wait devised a folio for embossing on both sides of the leaf, for use with embossing rolls, driven by a motor. (See cut No. 7). These appliances are contained in a frame provided with shelves so arranged as to facilitate this method of embossing, and meet all ordinary demands.

In all of the presses crimped plates are used (see cut No. 8). These plates have points embossed on the elevations of either one or both sides.

The method of binding embossed books now practiced, is the same as was used in this country some seventy-five years ago. This binding in its best form looks well, but is unsubstantial, easily broken, and the cost is much too great in proportion to the whole cost and its durability.

The problem to be solved involved the following considerations :

First. To find some material for covers other than pasteboard, which would be inexpensive, light, strong, not likely to warp, and requiring neither cloth covering nor paper lining.

Second. Some method of firmly attaching the leaves to one another and to the covers so as to insure strength and flexibility and increase the life of the books.

Third. A process of handling the material so simple as easily to be learned and applied by persons unskilled in the art of bookbinding.

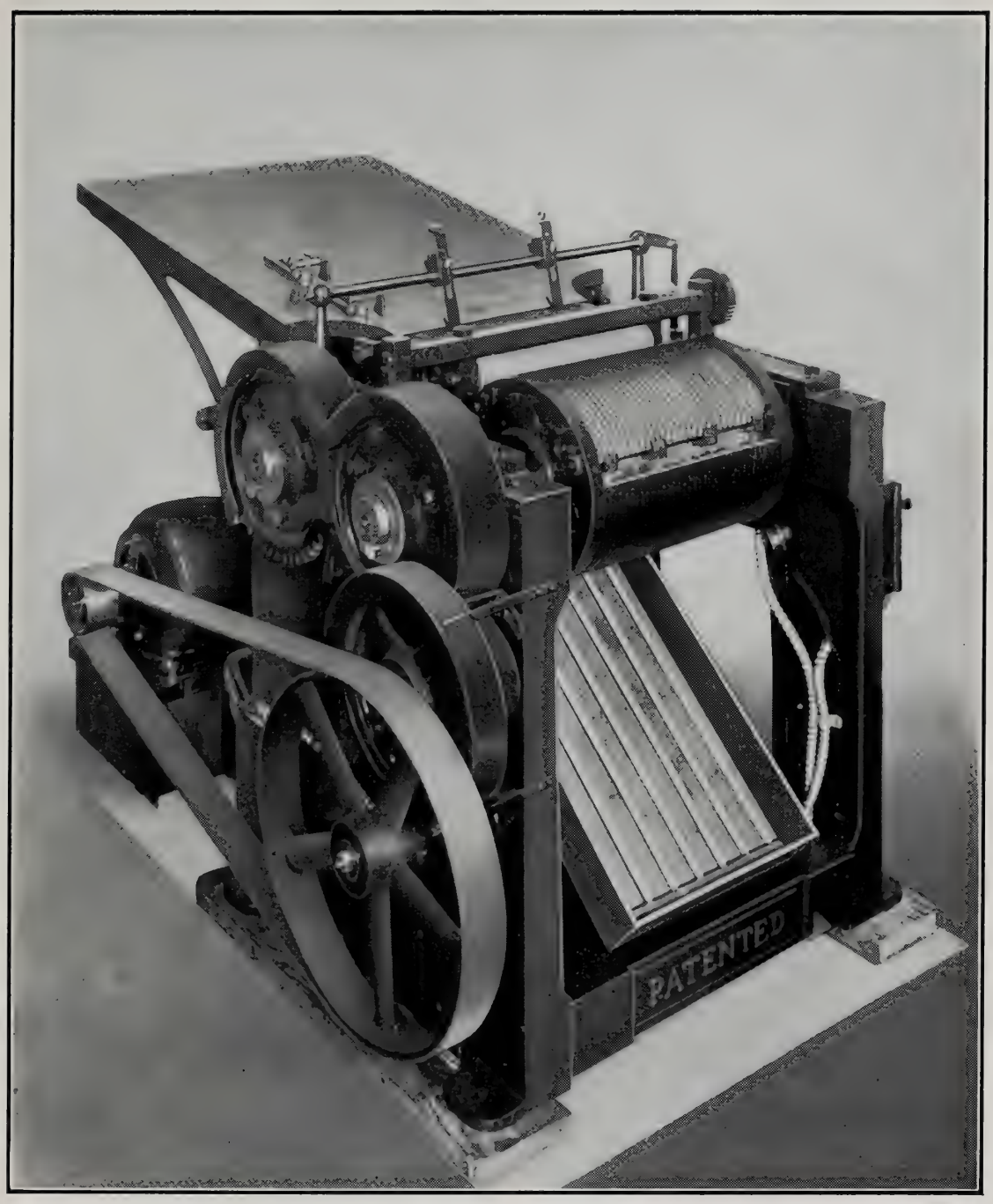
Fourth. A substantial reduction in the weight and cost of the books.

The problem, though apparently simple, proved to be very perplexing, and engaged Mr. Wait's attention for three years. After a number of unsuccessful experiments, the desired object has been attained, and is considered quite as valuable and important as the two-side printing. (See cut No. 9).

An examination of books printed on one side of the leaf and bound by the old method, and of those printed on both sides of the leaf and bound by the new method, reveals facts that are remarkable and worthy of note. The same book in one volume, formerly at $3.00, will be a smaller volume at about half the cost. A book formerly in two volumes at $6.00 can be produced in one volume at $2.25, while a book formerly of three volumes at $9.00 will form two small volumes at $4.50.

Books in the future will be the indispensable means and basis of higher education, and as there is no general commercial house from which any desired book can be obtained, the only way in which a school can provide its classes with books in any subject is through the possession of a complete book-making plant.

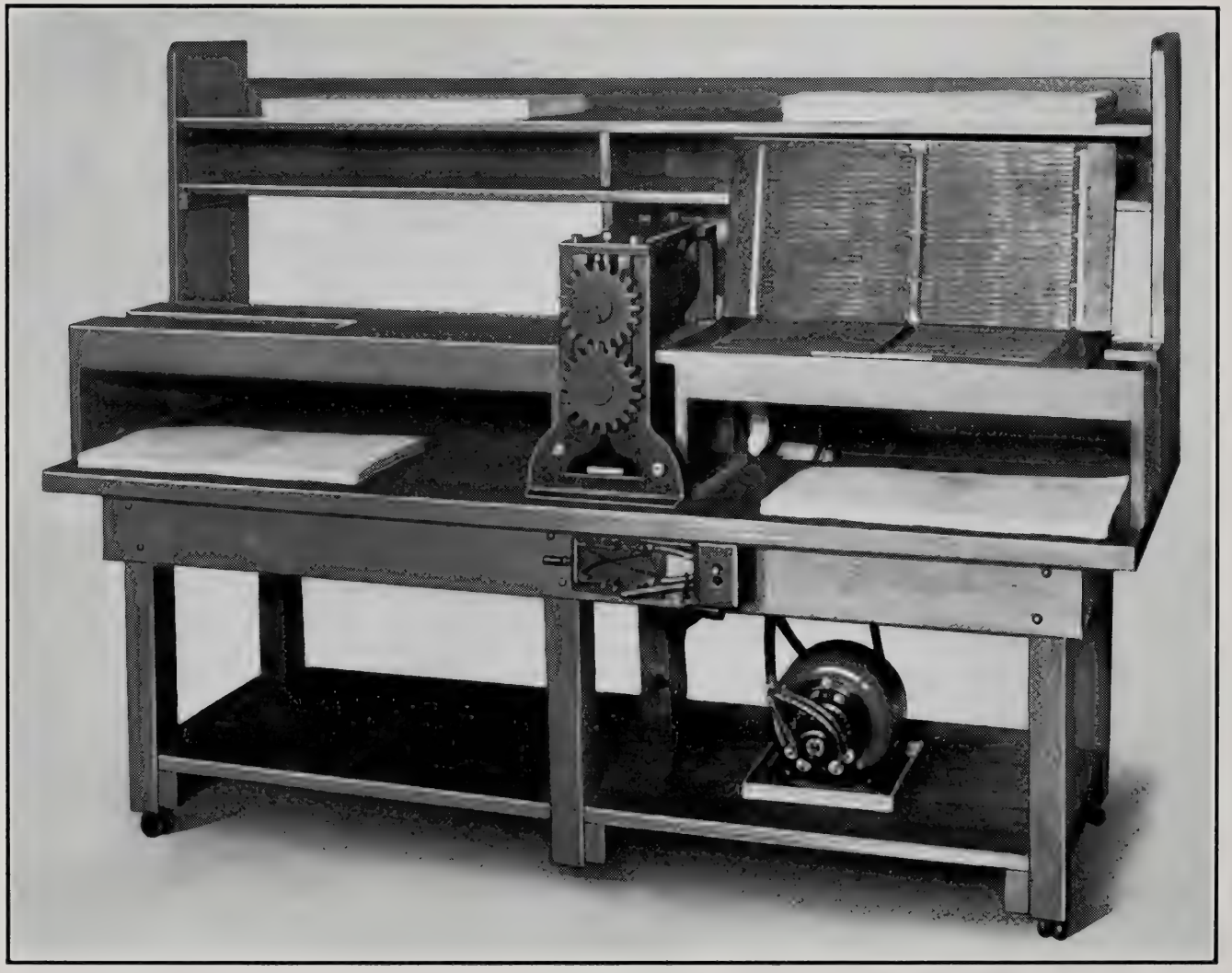
The following is a quotation from a communication from Mr. Wait to Mr. Howland Davis, President of the Board of Managers of the Institute: "I therefore hereby present as a free gift to the Institute the four cylinder press No. 2, the two cylinder press, the folio and embossing rolls for two-side book work, three sets of rolls for crimping the brass plates with 30, 32 and 36 lines per page, together with the new method of bookbinding and the appliances therefor. . . . The 25th of September last was the fiftieth anniversary of the day on which the Board of Managers first conferred on me the honor of an election as the executive head of this Institute; and it is



Cut No. 6.

INTERLINEAR EMBOSSING PRESS.

DESIGN No. 4.



Cut No. 7.

INTERLINEAR EMBOSSING FOLIO AND ROLLS.

a source of great satisfaction to be able to mark the completion of a half century of service by this contribution to the educational facilities of the Institute, upon which, efficiency in its work, its rank among educational institutions, and its general reputation will largely depend."

Mr. Wait is still active in many lines of work for the blind, and we hope that many years will be added to the fifty years of his service to this school and to the blind in general.

At the end of the report may be found programs of the anniversary exercises, and of a few of the recitals given from time to time during the year.

Respectfully submitted,

(Signed) Everett B. Tewksbury,

Principal.

Organ Recital, October 23, 1912.

(a) PRELUDE AND FUGUE IN F, - - - - - - - *Bach*

(b) TRIO IN F, Op. 39, No. 1, - - - - - - - *Merkel*

ADOLPH E. SCHNEIDER.

MARCH IN G, - - - - - - - - - - - - - *Hill*

MILTON WILLIAMS.

INTERMEZZO FROM SONATE-PASTORALE, - - *Rheinberger*

ROBERT MARKS.

COMMUNION IN E MINOR, - - - - - - - - *Batiste*

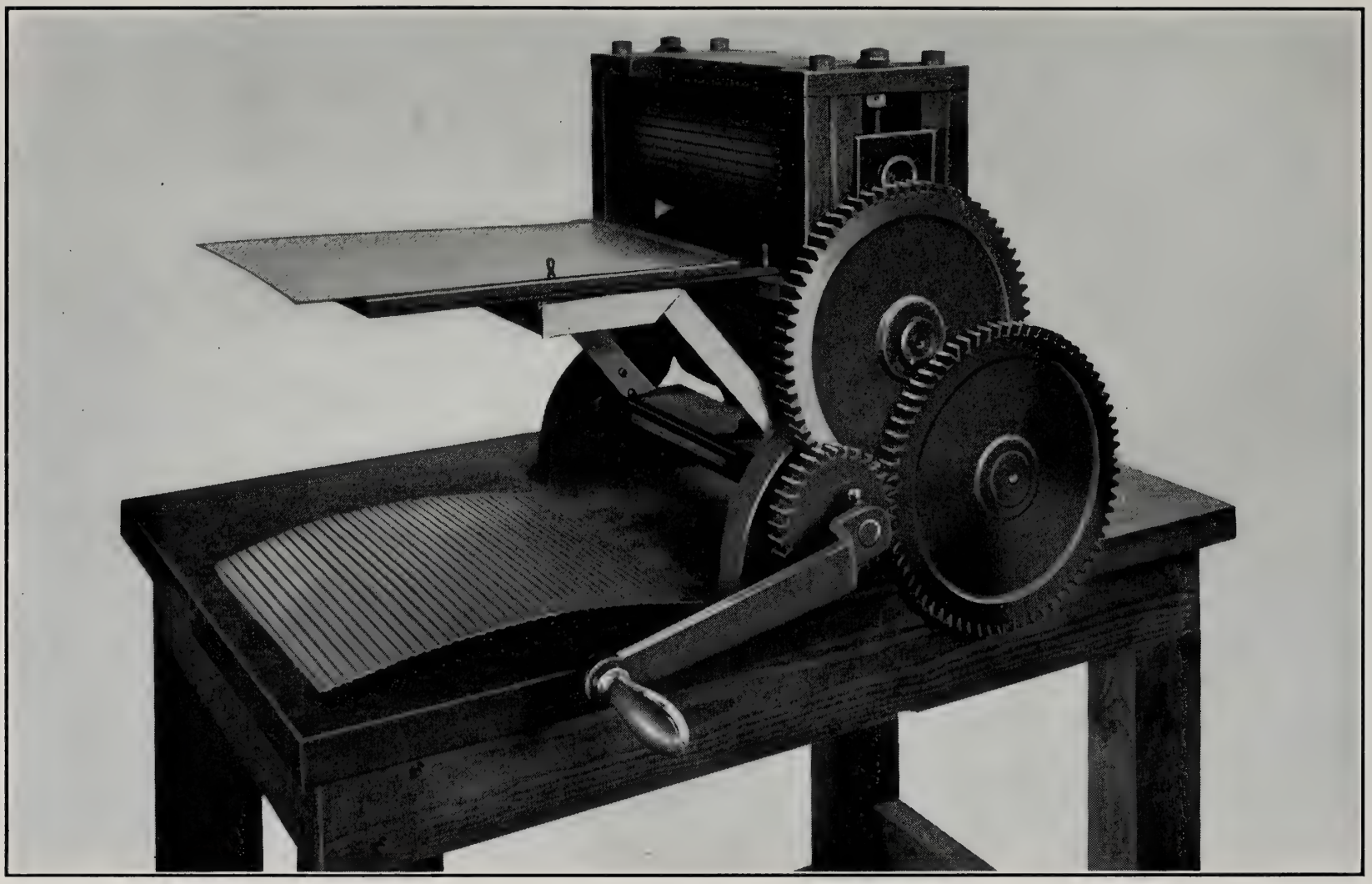
MILTON LOEWENSTEIN.

ADAGIO IN A FLAT, Op. 256, No. 1, - - - - - *Volckmar*

EDGAR F. KEARNEY.

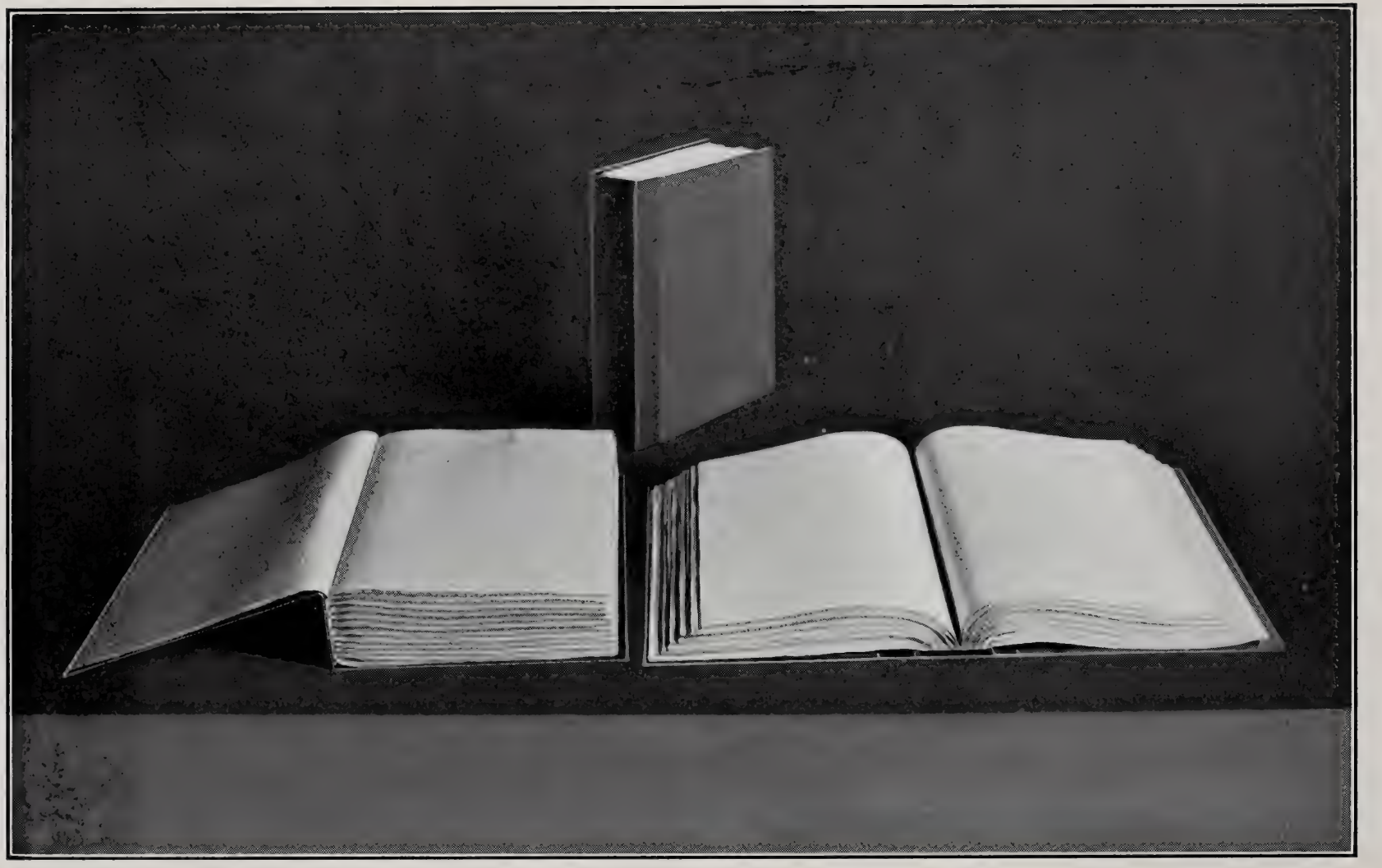
TOCCATA AND FUGUE IN D MINOR, - - - - - *Bach*

JOHN VAN DYCK.



CUT NO. 8.

PLATE CRIMPING ROLLS.



Cut No. 9.

EMBOSSED BOOKS IN NEW METHOD OF BINDING.

Christmas Exercises, December 20, 1912.

CHRISTMAS CAROL, Hark! What mean those holy voices, - *Bartlett*
Organ accompaniment,
EDGAR F. KEARNEY.

RECITATION, - Why Betty didn't laugh, - - -
MARY J. DI BIASI.

RECITATION, - The Christmas pretender, - - -
JULIUS GOLDBERG.

CHRISTMAS CAROL, - The Savior's star, - - - - *Schilling*
JUNIOR SINGING CLASS.

RECITATION, - A Christmas-eve thought, - - -
FRANK PRINCE.

PIANO, - - The rooster, from The dancing school in Noah's ark, - - - - - *Maxim*
DAVID PITCHERSKY.

RECITATION, - - Keeping the secret, - - -
MARION G. WALSH.

CHORUS, - - Lo, how a rose e'er blooming, - - *Praetorius*
A seventeenth century Christmas song.

RECITATION, - - Seeing things, - - - -
LOUIS JENSEN.

RECITATION, - When Daddy lights the tree, - - -
RACHEL ASKENAS.

CHORUS, - - Tyrolian folk-song—Silent night, - - -

RECITATION, - - - Tom's plan, - - - - -
ANTHONY E. LUPPINO.

PIANO, - - - - - The tulip, - - - - - *Lichner*
GEORGE D. KRAUER.

RECITATION, - - - The North Pole, - - - -
CORNELIUS SPOERRY.

ORGAN, - - - - Christmas pastoral, - - - - *Merkel*
JOHN VAN DYCK.

RECITATION, - - The twins' complaint, - - -
OLIVE M. VAN ETTEN.

PIANO, - - - - Romance in D flat, - - - - *Zitterbart*
MAX ALEXANDER.

RECITATION, - - Just before Christmas, - - -
ELMER R. COHEN.

CAROL-ANTHEM, Christians! Greet the happy morn, - *Macfarlane*
CHORUS CLASS.

PIANO, - - Gondolier, from A day in Venice, - - - *Nevin*
HARRY SABEL.

ANTHEM, - - - - Sing, O heavens, - - - - - *Simper*
CHORUS CLASS.
Organ accompaniment,
ROBERT MARKS.

Anniversary Exercises, March 13, 1913.

ORGAN, - - - Fugue in G minor, - - - - - *Bach*
EDGAR F. KEARNEY.

CHORUS, - - Voices of the night, - - *Rubinstein*
adapted from "Melody in F" by Michael Watson.

PIANO, - - "Opening of children's party,"
from "Scenes of childhood," Op. 81, No. 4, - *Kullak*
RACHEL ASKENAS.

PHYSICAL TRAINING,
CLASS OF SMALL BOYS.

ELEMENTARY SINGING CLASS,
(a) The brooklet, - - - *Words by Jessie L. Gaynor*
Music by Alice C. D. Riley
(b) The bat kite, - - - - - - - *Anice Terhune*

PIANO, - - - Bagatelle No. 1, Op. 33, - - - *Beethoven*
WINIFRED S. EASTBURN.

CHORUS, - - - Little boy blue, - - - *J. C. Macy*

METHODS AND USES OF WRITING AND READING
NEW YORK POINT.

ORGAN, - - - Coronation march, - - - *Svendsen*
JOHN VAN DYCK.

CHORUS, - Good night, good night, beloved, - - *Pinsuti*

PIANO, - Scherzino, Vienna carnival scenes, Op. 26, No. 3, *Schumann*
MILTON WILLIAMS.

DIALOGUE, from "The rivals," - - - - - - - *Sheridan*
MILTON LOEWENSTEIN AND EDGAR F. KEARNEY.

CHORUS, - - Alice, where art thou? - - - *Ascher*

PIANO, - - - The fable, Op. 75, No. 2, - - - *Raff*
ADOLPH E. SCHNEIDER.

MEANS AND METHODS IN MATHEMATICS.

CHORUS, - - - The two grenadiers, - - *Schumann*

Music Recital, April 16, 1913.

MARCH OF THE CLOWNS, - - - - - - - - *Sartorio*

DAVID PITCHERSKY.

PRELUDE IN C, - - - - - - - - - - - - *Bach*

HENRY V. MURRAY.

CHORUS, - - - The two grenadiers, - - - - *Schumann*

CHILD'S PRAYER, - - - - - - - - - - *Kullak*

LYDIA HERRMANN.

THE GHOST IN THE CHIMNEY, - - - - - - - *Kullak*

WILLIAM F. MORGAN.

MARIONETTES, - - - - - - - - - - - *Rohde*

AARON I. ROACH.

BARCAROLLE, - - - - - - - - - - *Burgmüller*

EDNA M. MOSES.

PATRIOTIC SONG, - - - - - - - - - - - *Grieg*

ROBERT C. LUNDBERG.

SPRING SONG, - - - - - - - - - - - *Liebling*

ALICE JOHNSON.

ALLEGRO FROM SONATA, Op. 2, No. 1, - - - - *Beethoven*

HARRY SABEL.

TO A WATER LILY, - - - - - - - - - *MacDowell*

MILTON LOEWENSTEIN.

CHORUS, - - - Good night, beloved! - - - *Pinsuti*

DAILY SCHEDULE.

MORNING PERIODS.

8–8.10	PRAYERS.					
	LITERARY DEPARTMENT.			MUSIC DEPARTMENT.		MANUAL TRAINING.
8.10–8.40	Reading, Grades 1, 2, 3, 4, 5, 6.	Arithmetic, Grades 7, 8.	Algebra.	Piano. Organ. Tuning.		
8.40–9.10	Spelling, Grades 1, 2, 3, 4, 5, 6.			Piano. Organ. Tuning.		
9.10–9.50	Language, Grades 1, 2, 3, 4.	Elementary English. English, 1st year. " 4th year.	Latin, 2d year.	Piano. Organ Tuning.		
9.50–10	RECESS.					
10–10.40	Arithmetic, Grades 1, 2, 3, 4.	English, 3d year.	History of Great Britain and Ireland.	Piano. Organ. Tuning		
10.40–11.20	Nature study.			Music history. Piano. Intermediate harmony. Harmony and counterpoint. Tuning. Junior harmony. Senior harmony.		Caning. * Raffia.
11.20–11.30	RECESS.					
11.30–12.15				Piano. Tuning. Chorus class.		Caning. *
12.15–1.15	DINNER HOUR.					

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

	LITERARY DEPARTMENT.				MUSIC.	MANUAL TRAINING. PHYSICAL CULTURE.
1.15–2	Geography, Grade 4.	Geometry.		German, 2d year.	Point music notation. Piano. Harmonic notation. Organ. Tuning.	Caning. Domestic Science. *
2–2.45	U. S. History, Grade 3.	English, 2d year. Latin, 3d year.		German, 3d year.	Piano. Organ. Tuning.	Caning. Mattress work. Domestic science. Cord work. Physical culture. *
2.45–3	RECESS.					
3–3.30	U. S. History, Grades 1, 2.	Geography, Grade 1.	French, 2d year.	Latin, 1st year.	Piano. Organ. Tuning.	Caning. Mattress work. Physical culture. *
3.30–4	Slate writing.	Geography, Grade 3.			Piano. Organ. Tuning.	Caning. Mattress work. Physical culture. *
4–4.30	Geography, Grade 1.	Typewriting.			Piano. Organ. Tuning.	Caning. Physical culture. *
4.30–5					Piano. Organ. Tuning.	Caning. Physical culture. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.
Class in physical culture for older girls, three evenings each week.
Physical culture class from 5–5.30 every day.
Harmony, counterpoint, organ and piano practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
ALOI, LUCIO
APPELLO, JOSEPH
BAUER, ADOLPH K.
BRANCH, NATHANIEL
BRAND, WILLIAM J.
BREEMAN, CORNELIUS
BROWN, CHARLES J.
CAMPBELL, EDWARD K.
COHEN, ELMER R.
DENK, LOUIS
DERFUS, ALBERT
DIAMOND, SAMUEL
DOBLER, HERMAN
DONNELLY, EDWARD M.
EADIE, JAMES A.
EADIE, WILLIAM S.
ENDREZ, JOHN
FOURNIER, WILLIAM A.
FREUDENREICH, CHARLES J.
GALOS, GEORGE
GIBBONS, JAMES J.
GOLDBERG, JULIUS
GRANTZOW, ANDREW J.
GURRIELL, CLARENCE
HARRY, ORLANDO J.
HART, ARTHUR
HEIDELBURGER, LEO
HOLST, HAROLD
ILER, GEORGE C.
JENSEN, LOUIS
JOHANNIS, ADOLPH
JOHNSON, JOHN
KEARNEY, EDGAR F.
KOEPPE, JAMES
KRAUER, GEORGE D.
KREINHOP, ALBERT
LEWIS, WILFORD
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT C.
LUPPINO, ANTHONY E.
MAHLER, SIMON
MARESCA, LOUIS
MARKS, ROBERT
MASSA, AUGUSTINE
McVITTY, JAMES
MEALEY, EDWARD J.
MESLAR, STANLEY E.
MEYER, DOUGLAS A.
MITCHELL, JOHN F.
MOREL, PAUL
MORGAN, WILLIAM F.
MURRAY, HENRY V.
NOSTA, ALFONSO
PECORE, ROBERT
PILATA, MICHAEL
PITCHERSKY, DAVID
PRINCE, FRANK
REILLY, EDWARD J.
RICE, CARL G.
RITTER, RODERICK L
ROACH, AARON I.
SABEL, HARRY
SCHNEIDER, ADOLPH E.
SMITH, ERNEST R.
SPOERRY, CORNELIUS
SWEZEY, CHESTER H.
TAFERNER, THEODORE A.
THIELEMANN, CHARLES
TRASI, DOMINICK
VAN DYCK, JOHN
WIGEL, WILLIAM F.
WILLIAMS, MILTON
WINTER, ROBERT
WISOKIR, FRANK

ABRAMS, ANNIE M.
ASKENAS, RACHAEL
BALDWIN, VASHTI
BIASI, MARY J. DI
BLAUSTEIN, FRIEDA A.
CURTIS, FLORENCE M.
EADIE, MARGARETTA
EASTBURN, WINIFRED S.
EDWARDS, CHRISTINA
FEINSTEIN, MARY
FENDRICH, BELLA M.
FLINT, MILDRED
HERRMANN, LYDIA
JESSEN, EMILY A.
JOHNSON, ALICE
KELLY, HANNORA
KINGSLAND, EMMA
LANSING, GENEVIEVE M.
MANEE, MAY
MOSES, EDNA M.
OLIVER, SADIE
PAVIA, ANNIE
PENNELLS, SADIE
SCHAFER, HELEN
SENOS, IRENE
SHEA, MARY
SIEVERT, FRANCES E.
VACIRELLO, TERESA
VAN ETTEN, OLIVE M.
WAGNER, ANNA
WALSH, MARION G.
WARSCHAUER, ANNIE F.

SEVENTY-NINTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND

For the Year Ending September 30, 1914.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 148 LAFAYETTE STREET.
1915.

MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND,

IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....1831–1845
Averill, Herman.....1831–1832
Bolton, Curtis.....1831–1835
Donaldson, James.....1831–1832
Bogert, Henry K.....1831–1832
Remsen, Henry.....1831–1832
Stuyvesant, John R.....1831–1840
Price, Thompson.....1831–1840
Ketchum, Morris.....1831–1837
Miller, Sylvanus.....1831–1832
Crosby, William B.....1831–1833
Lee, Gideon.....1831–1836
Ketchum, Hiram.....1831–1838
Wood, Samuel.....1831–1836
Jenkins, Thomas W.....1831–1836
Thomas, Henry.....1831–1834
Nevins, Rufus L.....1831–1832
Beers, Joseph D.....1831–1832
Mott, Samuel F.....1831
Patterson, Matthew C.....1831–1833
Russ, John D., M.D.....1833–1834
Dwight, Theodore.....1833–1837
Brown, Silas.....1833–1859
Hagg, John P.....1833
Spring, George.....1833–1835
Walker, John W.....1833–1839
Miller, Franklin.....1833–1835
Steel, Jonathan D.....1833
Allen, Moses.....1834
Lyons, Stephen.....1834–1836
Dissosway, Gabriel P.....1834–1836
Phelps, Anson G.....1834–1855
Crosby, William H.....1835
Hoyt, Charles.....1835–1839
Oakley, Charles.....1835
Titus, Peter S.....1836
Allen, George F.....1836–1839, 1841–1862
Trulock, Joseph.....1836–1840
Mandeville, William.....1836–1837
Chandler, Adoniram.....1836
Cushman, D. Alonzo.....1837–1843
Blakeman, Wm. N., M.D.....1837–1839, 1841
Wood, Isaac, M.D.....1837–1859
Hart, Joseph C.....1837–1840
Holmes, Curtis.....1837–1838
Roome, Edward.....1837–1845
Seton, Samuel W.....1837
Gracie, Robert.....1838–1861
Demilt, Samuel.....1838
Hart, James H.....1839
Murray, Robert J.....1839–1858
Schermerhorn, Peter Augustus.1839–1845
Tallmadge, Henry F.....1839–1841
Thompson, Martin E.....1839
Moore, Clement C.....1840–1850
Olyphant, D. W. C.....1840
Averill, Augustine.....1840
Beers, Cyrenius.....1841–1853
Suydam, Lambert.....1841–1842
Holmes, Silas.....1841–1842
Case, Robert L.....1841–1861
Crosby, John P.....1841–1859
Collins, Stacey B.....1841
Schermerhorn, E. H.....1841–1842
Marsh, James.....1842–1852
Murray, Hamilton.....1842–1847
Walsh, A. R.....1842–1850
Wood, John.....1842–1850
Jones, Edward.....1843–1850

Whittemore, William T.....1843–1845
Smith, Floyd 1844–1848
Dean, Nicholas 1844–1848
Jones, William P.....1846–1849
Thurston, William R 1846–1851
Sheldon, Henry.....1846–1854
King, John A.....1848–1854
Schell, Augustus.....1849–1883
Day, Mahlon 1849–1854
Adams, George F..... { 1850–1859, 1865
Adams, John G 1851–1858
Ogden, Gouverneur M.....1851–1857
Cobb, James N 1851–1858
Beadle, Edward L.....1851–1862
Wood, Edward 1852–1861
Ogden, John D., M.D.....1853–1855
Craven, Alfred W.....1854–1861
Olyphant, G. T 1855–1857
Abbatt, William M.....1855–1857
Noyes, William Curtis.....1855–1859
Dumont, William 1856–1862
Warren, James 1856–1859
Cammann, George P., M.D ..1858
Rutherford, Lewis M.....1858–1861
Van Rensselaer, Henry.....1858–1860
Hone, Robert S.....1859–1891
Tomes, Francis 1859–1860
Norton, Charles B 1859–1861
Church, William H., M.D ...1859–1864
Hutchins, Waldo.....1860–1867
Tuckerman, Charles K.....1860–1867
Kennedy, James Lenox 1860–1864
Travers, William R 1860
Tompkins, Daniel H 1860–1874
Aspinwall, J. Lloyd 1860–1861
Suydam, D. Lydig 1861–1884
Daly, Charles P.....1861
Hosack, Nathaniel P 1862–1876
Grafton, Joseph.....1862–1872
Myers, T. Bailey.....1862–1887
Edgar, Newbold..... { 1862–1864, 1868
Donnelly, Edward C.....1862–1864
Lord, James Cooper 1862–1864
Schermerhorn, Alfred .... { 1862–1865, 1867–1868
Irving, John Treat 1863–1896
Brown, John Crosby 1862–1864
Van Rensselaer, Alex .... { 1862–1865, 1867–1877
Potter, Clarkson N 1863–1866
McLean, James M 1863–1890
Clift, Smith.....1865–1893
Hoffman, Charles B 1865–1868
Emmet, Thos. Addis, M.D...1865–1866
Whitewright, William 1866–1898
Schermerhorn, Wm. C.....1866–1901
De Rahm, Charles 1866–1890
Hilton, Henry 1866
Burrill, John E 1866–1867
Stout, Francis A.....1867–1892
Butterfield, Daniel 1868
Hoffman, William B.....1868–1879
Gerard, James W 1869–1873
Rhoades, J. Harsen.....1869–1872
Schermerhorn, F. Augs.....1870–1910
Marié, Peter.....1870–1903
Rhinelander, Frederick W...1874–1904
Sheldon, Frederick.....1874–1906
Robbins, Chandler 1875–1904
Strong, Charles E.....1875–1887
Schuyler, Philip.....1878–1898
Prime, Temple.....1878–1887
Kane, John I.....1881–1913
King, Edward.....1884–1893
Schell, Edward 1885–1893
Bronson, Frederick 1888–1900
Kingsland, Ambrose C.....1889–1890
Robbins, George A.....1889–1895
Kissel, Gustav E.....1891–1911
Bowers, John M.....1891–1906
Peabody, George L., M.D....1891–1912
Marshall, Charles H.....1892–1912
Smith, Gouverneur M., M.D..1893–1898
Davis, Howland 1894–
Duer, William A.....1894–1905
Hamilton, William G.....1894–1905
Appleton, William W.....1896–
Tappen, Frederick D.....1897–1901
Armstrong, D. Maitland.....1898–1911
Wheelock, George G., M.D..1898–1907
Fairchild, Charles S.....1898–1906
Soley, James Russell.....1900–1911
Winthrop, Egerton L., Jr....1901–1911
Wickersham, George W.....1902–1909
Foster, Frederic De Peyster..1903–
Rhinelander, Thomas N 1905–

McIlvaine, Tompkins 1905–1911
Godkin, Lawrence.....1905–1909
Derby, Richard H., M.D....1906–1907
Borland, J. Nelson.....1907–
Montant, August P.....1907–1909
Rhoades, J. Harsen, 2d 1907-
Tucker, Samuel Auchmuty...1907–
Hone, Robert G..... 1908–
Knapp, Arnold, M.D..... 1909–1913
Blagden, Linzee 1910–
De Gersdorff, Carl A 1910–
Glyn, William E.....1911-
Partridge, Edward S., M.D ..1911–
Dix, John A.....1911–
Tuckerman, Paul 1912–
Nash, William A.....1912–
Croswell, James G.....1912–
Hancy, Edward J.....1912–
Aspinwall, J. Lawrence.....1913–
Turnbull, William.....1913–
Murray, J. Archibald.....1914–

MANAGERS

OF

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....1855–1857
Ackerly, Samuel, M.D.....1831–1845
Adams, John G., M.D..... 1851–1858
Allen, George F..... 1836–1839, 1841–1862
Allen, Moses.....1834
Appleton, William W.....1896–1914
Armstrong, D. Maitland.....1898–1911
Aspinwall, J. Lawrence.....1913–1914
Aspinwall, J. Lloyd.....1860–1861
Averill, Augustine.....1840
Averill, Herman.....1831–1832
Beadle, Edward L.....1851–1862
Beers, Cyrenius.....1841–1853
Beers, Joseph D 1831–1832
Blagden, Linzee.....1910–1914
Blakeman, Wm. N., M.D. 1837–1839, 1841
Bogert, Henry K 1831–1832
Bolton, Curtis 1831–1835
Borland, J. Nelson.....1907–1914
Bowers, John M.....1891–1906
Bronson, Frederick 1888–1900
Brown, John Crosby 1862–1864
Brown, Silas 1833–1859
Burrill, John E.....1866–1867
Butterfield, Daniel 1868
Cammann, George P., M.D..1858
Case, Robert L 1841–1861
Chandler, Adoniram.....1836
Church, William H., M.D...1859–1864
Clift, Smith.....1865–1893
Cobb, James N.....1851–1858
Collins, Stacey B.....1841
Craven, Alfred W.....1854–1861
Crosby, John P 1841–1859
Crosby, William B.....1831–1833
Crosby, William H.....1835
Croswell, James G.....1912–1914
Cushman, D. Alonzo 1837–1843
Daly, Charles P.....1861
Davis, Howland 1894–1914
Day, Mahlon 1849–1854
Dean, Nicholas.....1844–1848
De Gersdorff, Carl A.....1910–1914
Demilt, Samuel 1838
De Rahm, Charles.....1866–1890
Derby, Richard H., M.D 1906–1907
Dissosway, Gabriel P.....1834–1836
Dix, John A.....1911–1914
Donaldson, James.....1831–1832
Donnelly, Edward C..... 1862–1864
Duer, William A.....1894–1905
Dumont, William.....1856–1862
Dwight, Theodore 1833–1837
Edgar, Newbold..... 1862–1864, 1868
Emmet, Thos. Addis, M.D...1865–1866
Fairchild, Charles S.....1898–1906
Foster, Frederic De Peyster..1903–1914
Gerard, James W.....1869–1873
Glyn, William E.....1911–1914
Godkin, Lawrence.....1905–1909
Gracie, Robert.....1838–1861
Grafton, Joseph.....1862–1872
Hagg, John P 1833
Hamilton, William G.....1894–1905
Hancy, Edward J.....1912–1914
Hart, James H 1839
Hart, Joseph C 1837–1840
Hilton, Henry.....1866
Hoffman, Charles B.....1865–1868
Hoffman, William B.....1868–1879
Holmes, Curtis 1837–1838
Holmes, Silas.....1841–1842
Hone, Robert G 1908–1914
Hone, Robert S.....1859–1891
Hosack, Nathaniel P.....1862–1876
Hoyt, Charles 1835–1839
Hutchins, Waldo 1860–1867
Irving, John Treat 1863–1896
Jenkins, Thomas W 1831–1836
Jones, Edward 1843–1850
Jones, George F..... 1850–1859, 1865
Jones, William P.....1846–1849

Kane, John I.....1881–1913
Kennedy, James Lenox.....1860–1864
Ketchum, Hiram.....1831–1838
Ketchum, Morris 1831–1837
King, Edward 1884–1893
King, John A.....1848–1854
Kingsland, Ambrose C.....1889–1890
Kissel, Gustav E.....1891–1911
Knapp, Arnold, M.D.....1909–1913
Lee, Gideon.....1831–1836
Lord, James Cooper.....1862–1864
Lyons, Stephen.....1834–1836
Mandeville, William.....1836–1837
Marié, Peter.....1870–1903
Marsh, James.....1842–1852
Marshall, Charles H.....1892–1912
McIlvaine, Tompkins.....1905–1911
McLean, James M.....1863–1890
Miller, Franklin 1833–1835
Miller, Sylvanus 1831–1832
Montant, August P.....1907–1909
Moore, Clement C.....1840–1850
Mott, Samuel F.....1831
Murray, Hamilton 1842–1847
Murray, J. Archibald.....1914
Murray, Robert J.....1839–1858
Myers, T. Bailey.....1862–1887
Nash, William A.....1912–1914
Nevins, Rufus L.....1831–1832
Norton, Charles B.....1859–1861
Noyes, William Curtis.....1855–1859
Oakley, Charles.....1835
Ogden, Gouverneur M.....1851–1857
Ogden, John D., M.D.....1853–1855
Olyphant, D. W. C.....1840
Olyphant, G. T.....1855–1857
Partridge, Edward S., M.D..1911–1914
Patterson, Matthew C.....1831–1833
Peabody, George L., M.D...1891–1912
Phelps, Anson G.....1834–1855
Potter, Clarkson N.....1863–1866
Price, Thompson.....1831–1840
Prime, Temple.....1878–1887
Remsen, Henry.....1831–1832
Rhinelander, Frederick W....1874–1904
Rhinelander, Thomas N..... 1905–1914
Rhoades, J. Harsen.....1869–1872
Rhoades, J. Harsen, 2d.....1907–1914
Robbins, Chandler.....1875–1904
Robbins, George A.....1889–1895
Roome, Edward 1837–1845
Russ, John D., M.D 1833–1834
Rutherford, Lewis M.....1858–1861
Schell, Augustus.....1849–1883
Schell, Edward 1885–1893
Schermerhorn, Alfred.... { 1862–1865 / 1867–1889
Schermerhorn, E. H 1841–1842
Schermerhorn, F. Augs.....1870–1910
Schermerhorn, Peter Augs...1839–1845
Schermerhorn, William C....1866–1901
Schuyler, Philip.....1878–1898
Seton, Samuel W.....1837
Sheldon, Frederick.....1874–1906
Sheldon, Henry.....1846–1854
Smith, Floyd.....1844–1848
Smith, Gouverneur M., M.D..1893–1898
Soley, James Russell.....1900–1911
Spring, George 1833–1835
Steel, Jonathan D.....1833
Stout, Francis A.....1867–1892
Strong, Charles E.....1875–1887
Stuyvesant, John R.....1831–1840
Suydam, D. Lydig 1861–1884
Suydam, Lambert.....1841–1842
Tallmadge, Henry F 1839–1841
Tappen, Frederick D.....1897–1901
Thomas, Henry.....1831–1834
Thompson, Martin E.....1839
Thurston, William R.....1846–1851
Titus, Peter S.....1836
Tomes, Francis.....1859–1860
Tompkins, Daniel H.....1860–1874
Travers, William R.....1860
Trulock, Joseph.....1836–1840
Tucker, Samuel Auchmuty...1907–1914
Tuckerman, Charles K.....1860–1867
Tuckerman, Paul 1912–1914
Turnbull, William.....1913–1914
Van Rensselaer, Alex..... { 1862–1865 / 1867–1877
Van Rensselaer, Henry.....1858–1860
Walker, John W.....1833–1839
Walsh, A. R.....1842–1850
Warren, James.....1856–1859
Wheelock, George G., M.D..1898–1907
Whitewright, William.....1866–1898
Whittemore, William T.....1843–1845
Wickersham, George W..... 1902–1909
Winthrop, Egerton L., Jr....1901–1911
Wood, Edward.....1852–1861
Wood, Isaac, M.D.....1837–1859
Wood, John.....1842–1850
Wood, Samuel.....1831–1836

OFFICERS OF THE INSTITUTE

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....1831–1842
Phelps, Anson G.....1843–1853
Wood, Isaac, M.D.....1854–1859
Allen, George F.....1860–1862
Schell, Augustus.....1863–1883
Hone, Robert S.....1884–1887
McLean, James M.....1888–1890
Irving, John Treat.....1891–1895
Schermerhorn, William C....1896–1901
Schermerhorn, F. Augs 1901–1909
Davis, Howland 1909–

VICE-PRESIDENTS.

Averill, Herman.....1831–1832
Brown, Silas.....1833–1835
Titus, Peter S.....1836
Phelps, Anson G.....1837–1842
Wood, Isaac, M.D.....1843–1853
Gracie, Robert.....1855–1860
Beadle, Edward L.....1861–1862
Hone, Robert S.....1863–1883
Suydam, D. Lydig.....1884
McLean, James M.....1885–1887
Clift, Smith.....1888–1893
Schermerhorn, William C....1894–1895
Marié, Peter.....1896–1903
Rhinelander, F. W.....1903–1904
Sheldon, Frederick.....1905–1906
Peabody, George L., M.D ...1907–1912
Kane, John I.....1913
Appleton, W. W.....1913–

TREASURERS.

Bolton, Curtis.....1831–1835
Brown, Silas.....1836–1859
Wood, Edward.....1860–1861
Schell, Augustus.....1862
Kennedy, James Lenox.....1863–1864
Clift, Smith.....1865
Grafton, Joseph.....1866–1871
Whitewright, William.....1872–1896
Davis, Howland.....1897–1909
Foster, Frederic De Peyster..1909–

RECORDING SECRETARIES.

Bogert, Henry K.....1831–1832
Russ, John D., M.D.....1833–1834
Crosby, William H.....1835
Allen, George F..... { 1836–1839 / 1841–1859
Hone, Robert S.....1860–1862
Brown, John Crosby.....1863
Myers, T. Bailey.....1864–1883
Schermerhorn, F. Augs.....1884–1901
Marshall, Charles H 1901–1911
Blagden, Linzee 1911–

CORRESPONDING SECRETARIES.

Donaldson, James.....1831–1832
Dwight, Theodore.....1833–1837
Wood, Isaac, M.D.....1839–1842
Roome, Edward.....1843–1844
Schermerhorn, Peter Augs...1845
Jones, Edward.....1846–1850
Wood, Isaac, M.D.....1851–1853
Crosby, John P.....1854–1859
Church, William H., M.D...1860
Tuckerman, Charles K.....1861–1867
Schermerhorn, William C....1868–1893
Bronson, Frederick.....1894–1895
Sheldon, Frederick.....1896–1905
Peabody, George L., M.D...1905–1906
Appleton, William W.....1907–1913
Hone, Robert G 1914–

PRINCIPALS OF THE INSTITUTE

From Its Incorporation in 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832–1834
Office unfilled.....1835 and part of 1836
Jones, Silas.....1836–1840
Vroom, Peter D., M.D.....1841–1842
Boggs, William.....1843–1845
Chamberlain, James F.....1846–1852
Cooper, T. Golden.....1853–1860
Rankin, Robert G.....1861–1863
Wait, William B., 1863 to March 1, 1905. Emeritus Principal from March 1, 1905.
Tewksbury, Everett B., from March 1, 1905, to September 1, 1914.
Van Cleve, Edward M., from September 1, 1914.

Board of Managers.

1914.

	Terms of continuous service
HOWLAND DAVIS	Since 1894
WILLIAM W. APPLETON	" 1896
FREDERIC De PEYSTER FOSTER .	" 1902
THOMAS N. RHINELANDER	" 1905
J. NELSON BORLAND	" 1907
J. HARSEN RHOADES, 2d	" 1907
SAMUEL AUCHMUTY TUCKER . .	" 1907
ROBERT G. HONE	" 1908
LINZEE BLAGDEN	" 1910
CARL A. De GERSDORFF	" 1910
WILLIAM E. GLYN	" 1911
EDWARD L. PARTRIDGE, M.D. . .	" 1911
JOHN A. DIX	" 1911
PAUL TUCKERMAN	" 1912
WILLIAM A. NASH	" 1912
EDWARD J. HANCY	" 1912
JAMES G. CROSWELL . . .	Since Dec. 4, 1912
WILLIAM TURNBULL . .	" Jan. 2, 1913
J. LAWRENCE ASPINWALL .	" April 2, 1913
J. ARCHIBALD MURRAY .	" Jan. 7, 1914

Officers of the Board.

HOWLAND DAVIS . . . . . *President*
WILLIAM W. APPLETON . . *Vice-President*
LINZEE BLAGDEN . . . *Recording Secretary*
ROBERT G. HONE . . *Corresponding Secretary*
FREDERIC De PEYSTER FOSTER . *Treasurer*

Standing Committees.

Committee on Finance.

Thomas N. Rhinelander — J. Nelson Borland
J. Harsen Rhoades

Committee on Supplies, Repairs and Improvements.

J. Nelson Borland — Robert G. Hone
William Turnbull — Linzee Blagden
J. Lawrence Aspinwall

Committee on Education.

Samuel Auchmuty Tucker
James G. Croswell — William W. Appleton
Edward L. Partridge, M.D.

Committee on Manual Training.

William E. Glyn — J. A. Murray
John A. Dix — Paul Tuckerman

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

Faculty.

William B. Wait . . - *Emeritus Principal*
Everett B. Tewksbury . . *Principal to September 1*
Edward M. Van Cleve . *Principal from September 1*

Literary Department.

Mary B. Schoonmaker
Harriet M. Glover
Emma A. Bailly
Marguerite Dominick
Helen Deering
May H. Wiley
Walter E. Wilcox
John E. Stellwagon

Music Department.

Gertrude L. Martin
Mabel M. Gould
Pauline Farrington
Carol Rix
F. Henry Tschudi

Tuning.

Robert J. Harvey

Manual Training and Home Science.

Mary B. Schoonmaker
Marguerite Dominick
Rudolph Mussehl
Daniel McClintock
Margaret S. Davis

Physical Training.

Marion W. Lynch
T. N. Metcalf

Dwight L. Hubbard, M.D. . *Attending Physician*
Helen C. Babcock . . . . . *Matron*

Seventy-Ninth Annual Report.

To the Honorable the Legislature
of the State of New York:

The Managers of The New York Institute for the Education of the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the fiscal year ending September 30, 1914.

The following is a summary of the receipts and disbursements for the year:

CURRENT ACCOUNT.

Balance September 30, 1913	$6,995.52	
Current receipts	105,137.09	$112,132.61
Current expenditures	$109,282.86	
Cash balance September 30, 1914	2,849.75	$112,132.61

INVESTMENT FUND ACCOUNT.

Receipts—		
Balance September 30, 1913	$4,272.33	
Interest, funds on deposit	55.34	
Debenture Bond	42.00	
Legacy	1,000.00	
Borrowed from Library fund	32,670.05	
From certificates of deposit	44,924.00	$82,963.72
Payments—		
Transferred to current fund for taxes	$31,473,25	
Transferred to current account for current expense and insurance	33,280.00	
Real estate	10,155.00	
Legal expense	2,518.78	
Transferred for summer appropriations	4,000.00	
Balance September 30, 1914	1,536.69	$82,963.72

BUILDING FUND ACCOUNT.

Receipts—		
Balance September 30, 1913	$1,437.40	
Interest	41.99	
		$1,479.39
Payments—		
Balance September 30, 1914		$1,479.39

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1913	$38,142.04	
Miller mortgages	79,650.00	
		$117,792 04
Receipts—		
Interest received	$4,268.81	
Donations	35.00	
		4,303.81
		$122,095.85
Payments—		
Music and instruction	$5,182.13	
Loaned to Investment fund	32,670.05	
Balance, cash September 30, 1914	4,593.67	
Miller mortgages	79,650.00	
		$122,095.85

PRINCIPAL FUND.

Receipts—		
Balance September 30, 1913	$1,501.15	
Interest	37.50	
		$1,538.65
Payments—		
Balance September 30, 1914		$1,538.65

From time to time, beginning in eighteen hundred and thirty-six, the Institution has been in receipt of legacies and donations, which the Managers have set apart in the Legacy Fund.

The following is a list of the gifts so received, with the names of the givers:

Miles R. Burke	$2,000.00
Jane Van Cortland	300.00
Isaac Bullard	101.66
Elizabeth Bayley	100.00
John Jacob Astor	5,000.00
William Bean	500.00
Peter G. Stuyvesant	3,000.00
John Horsburgh	5,000.00
Elizabeth Demilt	5,000.00
Sarah Demilt	2,000.00
C. D. Betts	40.00
Sarah Penny	500.00
Sarah Bunce	500.00
Elizabeth Idley	196.00
Samuel S. Howland	1,000.00
William Howe	2,985.14
Margaret Fritz	100.00
James McBride	500.00
Charles E. Cornell	521.96
Charles E. Deming	50.00
Mrs. De Witt Clinton	200.00
W. Brown	465.00
Elizabeth Gelston	1,000.00
Robert J. Murray	500.00
Seth Grosvenor	10,000.00
Elijah Withington	100.00
Benjamin F. Butler	512.49
Frissel Fund	2,000.00
Simeon V. Sickles	6,561.87
Anson G. Phelps	5,675.68
Thomas Reilly	2,254.84
Elizabeth Van Tuyle	100.00
Thomas Eggleston	2,000.00
Sarah A. Riley	100.00
William E. Saunders	725.84
Thomas Eddy	1,027.50
Robert C. Goodhue	1,000.00
Jonathan C. Bartlett	190.00
Stephen V. Albro	428.57
John Penfold	470.00
Madam Jumel	5,000.00
Mrs. Steers	$34.66
Thomas Garner	1,410.00
Elizabeth Magee	534.00
Chauncey and Henry Rose	5,000.00
John J. Phelps	2,350.00
Rebecca Elting	100.00
Gerard Martins	500.00
Regina Horstein	250.00
John Alstyne	10,320.44
Elizabeth and Sarah Wooley	5,984.83
Benjamin Nathan	1,000.00
Thomas M. Taylor	6,151.94
Simeon Abrahams	5,052 70
James Peter Van Horn	20,000.00
Caleb Swan	500.00
Mrs. A. E. Schermerhorn	10,000.00
Henry H. Munsell	3,396.32
Thomas C. Chardevoyne	5,000.00
William Dennistoun	11,892.77
William B. Astor	5,000.00
Benjamin F. Wheelwright	1,000.00
George T. Hewlett, executor	500.00
J. L. (of Liverpool, England)	25.00
Ephraim Holbrook	39,458.16
Mrs. Emma B. Corning	5,000.00
Eliza Mott	1,475.54
Maria M. Hobby	2,509.82
Daniel Marley	1,749.30
Henry E. Robinson	6,000.00
Henry Schade	20.00
Caroline Goff	4,161.59
Catherine P. Johnston	530.00
Mrs. Emma Strecker	12,221.66
Eli Robbins	5,000.00
Margaret Burr	11,011.11
Mary Burr	10,611.11
Samuel Willetts	5,045.00
Roosevelt & Sons	45.00
Augustus Schell	5,000.00
James Kelly	5,000.00
George Merrill	40.00

William B. and Leonora S. Bolles	$2,949.11
Edward B. Underhill	500.00
Harriet Gross	1,000.00
Mary Hopeton Drake	2,340.00
George Dockstader	325.00
Mary Rogers	1,000.00
Polly Dean	500.00
John Delaplaine	302.99
Abby A. Coates Winsor	1,000.00
Harriet Flint	1,776.74
Maria C. Robbins	10,000.00
Cash (sundry donations)	133.18
Julia A. Delaplaine	38,842.25
Mary E. Brandish	89.40
Thomas W. Strong	1,893.00
Maria Moffett	13,608.21
Maria Moffett, other stocks	2,800.00
John Vanderbilt	25.00
William Clymer	2,000.00
Julia L. Peyton	1,000.00
Amos R. Eno	5,000.00
Clarissa L. Crane	1,000.00
Leopold Boscowitz	1,000.00
Emeline S. Nichols	5,000.00
Margaret Salsbury	100.00
Sarah B. Munsell	477.56
Edward L. Beadle	4,303.99
Cecelia J. Loux	2,000.00
Mrs. E. Douglas Smith	215.00
William C. Schermerhorn	$10,000.00
Mary J. Walker	24,193.76
Sarah Schermerhorn Estate	5,137.50
Mary J. Walker Estate	1,222.32
F. Augs. Schermerhorn (for building fund)	10,000.00
Mrs. Theodore B. Myers	5,000.00
Peter Marié's Estate	3,145.47
Eli Specht	2,816.17
Catherine Talman	4,996.60
Annie Stewart Miller	116,401.93
F. Augs. Schermerhorn (for pipe organ)	5,840.00
Amelia B. Lazarus	10,000.00
Ida M. Chapman	200.00
Cash (W. B. W.)	600.00
Edith Smith	175.00
Mrs. J. J. Astor	20.00
E. E. West	60.00
Mrs. Geo. G. Wheelock	10.00
Theodore P. Nichols	8,000.00
Emma A. Tillotson	5,000.00
Harry Hastorf	25.00
William C. Egleston	15,000.00
Angelina C. I. Anderson	5,000.00
Greenhut-Siegel Cooper Co.	15.00
Harriet B. Decker	3,000.00
Mary Anna Wenk	100.00
Jeanne Platt	1,000.00

At the close of the fiscal year the Legacy Fund was represented by mortgages and by cash on deposit to the amount of $392,874.40, and by real estate to the amount of $226,153.28.

The Managers gratefully acknowledge the receipt of the following legacy: one thousand dollars ($1,000) from Jeanne Platt.

They also acknowledge the following donations, received during the fiscal year ending September 30, 1914: from Mrs. E. Douglas Smith, twenty-five dollars ($25); from E. E. West, ten dollars ($10).

Annexed hereto is the annual statement of the Treasurer, which gives the amount and sources of the receipts and the purpose and amount of the disbursements. The report of the Principal, which shows the variety and character of the work

done, the completeness of the facilities, and the thoroughness of the training afforded by this Institution, is also annexed.

The Managers would remind your Honorable Body that the remuneration received by this Institute for the education and support of New York State pupils is very much less than the actual cost, and in view of the increased cost of everything that is necessary to the successful accomplishment of their work, the Managers respectfully ask that the appropriation for the ensuing year be made $375 per pupil, instead of $350.

In July, 1914, Mr. Everett B. Tewksbury, who had served the Institute for three years as teacher and nine years as Principal, resigned his office, to take effect upon appointment of his successor.

To fill the vacancy thus created the Board of Managers invited Mr. Edward M. Van Cleve, of Columbus, Ohio, since 1907 the Superintendent of the Ohio State School for the Blind, to become Principal. His acceptance followed, and on September 1, 1914, he entered upon his duties.

Rebuilding upon a more acceptable site than the present one, which has been deferred for sufficient reasons, is now to be pushed forward by the Board of Managers with all expedition.

All of which is respectfully submitted.

(Signed) THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

HOWLAND DAVIS, *President.*
LINZEE BLAGDEN, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said City, being duly sworn, saith: That he is President of The New York Institute for the Education of the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this 6th
day of January, 1915.
FLOYD PECK,
Notary Public No. 14, N. Y. County.

THE NEW YORK INSTITUTE FOR THE EDUCATION OF THE BLIND.

TREASURER'S STATEMENT FOR THE YEAR ENDING SEPTEMBER 30, 1914.

RECEIPTS.

1913	Balance Current fund	$6,995.52	
	" Investment fund	4,272.33	
	" Library fund	38,142.04	
	" Building fund	1,437.40	
	" Principal fund	1,501.15	
	" Certificates of deposits	300,000.00	
			$352,348.44

Receipts of Capital.

Legacies: Jeanne Platt	$1,000.00	
Donations	35.00	
From sale of sod and stone on ball grounds	115.00	
Debenture bond—settlement of	42.00	
		1,192.00

Receipts from Income.

From New York State	$18,036.94	
" New Jersey	5,765.00	
" New York City	997.50	
" New York County	541.64	
" Suffolk County	93.65	
" Queens County	100.00	
Rent	90.00	
Supplies sold	57.87	
Music and instruction; sale of stereographs, kleidographs, etc.	307.08	
Manual training	393.66	
Petty account	3.05	
Furniture and fixtures; old boiler sold, etc.	26.75	
Interest; funds on deposit; current account	111.17	
" " " " all other funds	552.88	
" mortgages	6,300.76	
" on certificates of deposit	6,094.53	
		39,472.48
		$393,012.92

DISBURSEMENTS.

Of Capital.

Legal expense—Mount Hope		$2,518.78	
Mount Hope, grading and improving streets	$2,350.00		
Chas. McDonald, on contract and surveying	7,805.00		
		10,155,00	
			$12,673.78

Brought forward			$12,673.78

OUT OF INCOME.

As to Real Estate.

Taxes, Mount Hope		$31,473.25	
Mount Hope, carpenter work and watchmen		1,888.93	
			33,362.18

OUT OF INCOME.

Expenses of Running the Institute.

Supplies		$10,472.71	
Salaries and wages		40,871.19	
Clothing, dry goods		1,342.85	
Furniture and fixtures		2,845.68	
Repairs and improvements		7,007.73	
Gas		66.00	
Music and instruction		110.40	
Drugs and medicines		80.73	
Manual training		475.95	
Fuel		4,028.63	
Electricity		1,801.43	
Insurance		1,522.70	
Petty account		3,294.68	
Principal's fund		800.00	
Library fund—			
Paid to Principal's fund	$4,554.80		
Aluminum	65.04		
Brass	492.91		
Paper	69.38		
		5,182.13	
			79,902.81
Balances, September 30, 1914—			
Certificates of deposit		$255,076.00	
Current fund		2,849.75	
Investment fund		1,536.69	
Library fund		4,593.67	
Building fund		1,479.39	
Principal fund		1,538.65	
			267,074.15
			$393,012.92

(Signed) Frederic De P. Foster,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by

Townsend & Dix,
Accountants and Auditors.

(Signed) Thomas N. Rhinelander,
Chairman Finance Committee.

Report of the Principal.

To the Board of Managers:

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1914:

Number of pupils September 30, 1913	87
Admitted during the year	15
Whole number instructed	102
Reductions	6
Number remaining	96

The school curriculum provides for complete primary and secondary courses, based on the syllabuses of the University of the State of New York, and includes music, manual training and physical training. The daily schedule may be found on pages 28-29.

In the high school, there are now classes in the following subjects:

English, first year.
English, second year.
English, third year.
English, fourth year.
Algebra.
Commercial arithmetic and Business law.
German, first year.
German, second year.
Latin, second year.
Latin, third year.
History of Great Britain and Ireland.

The following is a list of the music subjects and the number of pupils in each:

	Boys.	*Girls.*	*Total.*
Piano	49	27	76
Organ	7	..	7
Point music notation	13	6	19
Harmonic notation	8	4	12
Junior harmony	3	3	6
Sub-senior harmony	10	9	19
Senior harmony	5	5	10
Senior harmony and counterpoint	5	5	10
Tuning	23	..	23

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	14
Spelling	11
Writing	5
Arithmetic	4
Geography	7
Elementary English	5
English grammar	1
English, third year	2
English, fourth year	2
Music history and acoustics	1
Advanced harmony and counterpoint	0
Elementary U. S. history and civics	7
Elementary algebra	1
History of Great Britain and Ireland	4
Latin, second year	2
Latin, third year	0
German, second year	0
German, third year	1
French, first year	1

The record of the Regents examinations for the past year is as follows:

Number of examination days	7
Pupils examined	39
Subjects covered	19
Answer papers written	98
Answer papers claimed	70
Papers allowed by the Regents	68

The following table gives the results of the examinations held from 1906 to 1914:

	No. examined.	*No. claimed.*	*No. allowed.*	*Per cent. claimed of No. examined.*	*Per cent. allowed of No. examined.*	*Per cent. allowed of No. claimed.*
1906	166	95	94	57.23	56.62	98.95
1907	172	157	155	91.28	90.11	98.72
1908	203	170	169	83.74	83.25	99.41
1909	162	149	145	91.97	89.50	97.31
1910	185	155	151	83.78	81.62	97.41
1911	167	145	136	86.82	81.43	93.79
1912	73	68	68	93.15	93.15	100.00
1913	75	64	63	85.33	84.00	98.43
1914	98	70	68	71.42	69.38	97.14

The following is a list of the pupils present during the year 1913-1914 who have earned Regents certificates:

PRELIMINARY CERTIFICATES.

Milton Bennett,
Louis Denk,
Albert Derfus,
Harold Holst,
Alice Johnson,
Milton Loewenstein,
Robert Marks,
Carl Rice,
Harry Sabel,
Herbert Sichel,
Ernest Smith,
Chester Swezey.

18 Count Certificates.

Milton Bennett, Alice Johnson, Edgar Kearney,
Milton Loewenstein, Robert Marks.

36 Count Certificates.

Robert Marks.

In accordance with custom, there are given at the end of this report specimen programs of the pupils' recitals and public performances, a daily schedule, and the list of names of pupils in attendance in 1913-1914.

Edward M. Van Cleve,
Principal.

Pupils' Recital, December 10, 1913.

Mr. Tschudi's Pupils.

MAYBELLS No. 3, - - - - - - - - - - - *Spindler*
FRANK WISOKIR.

HARVEST TIDE, - - - - - - - - - - - *Lange*
ROBERT PECORE.

BOY'S MERRY-GO-ROUND, - - - - - - - - - - *Gade*
ROBERT LUNDBERG.

Miss Farrington's Pupils.

MELODY, Book 2, No. 4, - - - - - - - - - *Ehmant*
AUGUST MASSA.

SERENATA, Op. 15, No. 1, - - - - - - - - *Moszkowski*
ALICE JOHNSON.

ROCK-A-BYE SONG, Op. 16, No. 1, - - - - - *Hannah Smith*
ELMER COHEN.

Miss Martin's Pupils.

THE OWL, - - - - - - - - - - - - *Newton Swift*
WILLIAM FOURNIER.

BOATING SONG, - - - - - - - - - *Theodora Dutton*
DAVID PITCHARSKY.

SONG WITHOUT WORDS, - - - - - - - - *Scharwenka*
ANNA WAGNER.

Miss Kimball's Pupils.

PETITE TARENTELLE, - - - - - - - - - - *Heller*
GEORGE KRAUER.

LITTLE DANCE, - - - - - - - - - - - *Gurlitt*
OLIVE VAN ETTEN.

THE YOUNG OFFICER, - - - - - - - - - *Baumfelder*
EDWARD DONNELLY.

Miss Gould's Pupils.

PROGRESS, - - - - - - - - - - - *Burgmüller*
ALBERT DERFUS.

JAPANESE DOLL, - - - - - - - - - - - *Swift*
ANNA WARSCHAUER.

WALTZ, - - - - - - - - - - - - - *Grieg*
EMMA KINGSLAND.

Christmas Exercises, December 19, 1913.

ORGAN, - - - Christmas March, - - - *Merkel*
MILTON BENNETT.

RECITATION, - The Bad Little Boys, - - - -
WILLIAM A. FOURNIER.

CAROL, - - - All Hail The Day, - - - - *Staton*
CHORUS. ROBERT MARKS AT THE ORGAN.

RECITATION, - - The Sunbeams, - - - - -
WILLIAM J. BRAND.

PIANO, - 2d movement from Sonata, Op. 49, No. 2, *Beethoven*
EDNA M. MOSES.

RECITATION, - God Bless Us, Every One, - - - -
SIMON MAHLER.

CHORUS, - Hark! What Mean Those Holy Voices, - *Bartlett*
EDGAR F. KEARNEY AT THE ORGAN.

RECITATION, - Christmas Morning, - - - -
FRIEDA BLAUSTEIN.

PIANO, - - - - Gipsy Dance, - - - - *Dutton*
FRANCES E. SIEVERT.

RECITATION, - Writing to Santa Claus, - - - -
FRANK WISOKIR.

CHORUS, - Hark, The Christmas Bells Are Ringing, - - *Manny*
JUNIOR SINGING CLASS.

RECITATION, - - Christmas Gifts, - - - - -
GEORGE D. KRAUER.

PIANO, - - - Song Without Words, - - - *Scharwenka*
ANNA WAGNER.

READING, - Selection from Irving's "Stage Coach," - -
MILTON BENNETT.

CHORUS, - - - Morning Hymn, - - - *Henschel*
JOHN VAN DYCK AT THE ORGAN.

RECITATION, - If I Were Santa Claus, - - - -
ORLANDO J. HARRY.

PIANO, - - Barcarolle, Op. 100, No. 22, - - *Burgmüller*
OLIVE M. VAN ETTEN.

RECITATION, - Looking for Santa Claus, - - - -
SARAH FRIEDLAND.

CHORUS, - - Glory to God in the Highest, - - - *Harker*
MR. F. HENRY TSCHUDI AT THE ORGAN.

Organ Recital, February 4, 1914.

TOCCATA ET FUGUE IN D MINOR, - - - - - - *Bach*

ADOLPH SCHNEIDER.

THIRD MOVEMENT FROM SONATA, No. 2, - - *Mendelssohn*

ROBERT MARKS.

OFFERTOIRE IN E, - - - - - - - - - - - *Dubois*

LEO HEIDELBERGER.

SWEDISH WEDDING MARCH, - - - - - - *Soedermann*

MILTON BENNETT.

ANDANTE, No. 1, IN G, - - - - - - - - - - *Smart*

MILTON LOEWENSTEIN.

FUGUE IN E FLAT, "ST. ANN'S," - - - - - - *Bach*

JOHN VAN DYCK.

MARCHE PONTIFICALE FROM SONATE PONTIFICALE, *Lemmens*

EDGAR KEARNEY.

Anniversary Exercises, April 2, 1914.

1. ORGAN, - - Chromatic Fantasie, - - - - - *Thiele*
   JOHN VAN DYCK.

2. CHORUS, Spring Song, adapted by Ross Hilton, - *Mendelssohn*

3. PIANO, - - Mazurka, Op. 33, No. 4, - - - *Chopin*
   HARRY SABEL.

4. METHODS AND USES OF WRITING AND READING NEW YORK POINT.

5. PHYSICAL TRAINING,
   CLASS OF GIRLS.

6. ELEMENTARY SINGING CLASS.
   (a) Farewell to the Farm, - - - - - - *Chadwick*
   (b) The Fairies, - - - - - - - - - *Gaynor*
   (c) The Dandelion, - - - - - - - *Chadwick*
   (d) There was a Little Girl, - - - - - *Warren*

7. PIANO, - Anitra's Dance, from Peer Gynt Suite, - - *Grieg*
   MAX ALEXANDER.

8. CHORUS.
   (a) The Night Has a Thousand Eyes, - *Ethelbert Nevin*
   (b) Legend of the Opal, - - - *Noble A. Hardee*

9. SPELLING BEE.

10. PIANO, - - Mazurka, Op. 54, No. 2, - - - *Godard*
    EDGAR F. KEARNEY.

11. CHORUS. Two Characteristic Southern Songs.
    (a) Dry Yo' Eyes, - - - - - - - - *Landsberg*
    (b) My Lady Chlo', - - - - - - *Clough-Leighter*

12. MEANS AND METHODS IN MATHEMATICS.

13. CHORUS, - Gottes Rat und Scheiden, - *Mendelssohn*
    ADOLPH SCHNEIDER AT THE ORGAN.

Piano Recital, May 14, 1914.

THE MILLER'S WOOING, - - - - - - - - *Faning*

CHORUS.

GAVOTTE, Op. 293, - - - - - - - - - - *Giese*

FRANK WISOKIR.

ARIETTA, - - - - - - - - - - - - *Grieg*

ANNA WAGNER.

HUMORESKE, - - - - - - - - - - *Dvořák*

AARON ROACH.

LOST HAPPINESS, - - - - - - - - - *Scharwenka*

EMILY JESSEN.

SONG, - - - - - - - - - - - - *MacDowell*

WILLIAM MORGAN.

THE MINUET, - - - - - - - - - *Leopold Damrosch*

JUNIOR CHORUS.

AT HOME, - - - - - - - - - - - - *Grieg*

GEORGE KRAUER.

SWEETLY SINGING, - - - - - - - - - *Orth*

ALFONSO NOSTA.

BALLET DANCE, - - - - - - - - - *Ehmant*

EMMA KINGSLAND.

GAVOTTE, - - - - - - - - - - - - *Geibel*

AUGUST MASSA.

MAZURKA, Op. 24, No. 3, - - - - - - - - *Chopin*

LEO HEIDELBERGER.

MOONLIGHT, - - - - - - - - - - - *Faning*

CHORUS.

DAILY SCHEDULE.

MORNING PERIODS.

8–8.10	PRAYERS.				
	LITERARY DEPARTMENT.			MUSIC DEPARTMENT.	MANUAL TRAINING.
8.10–8.40	Spelling, Grades 1, 2, 3, 4, 5.	Arithmetic, Grades 7, 8.	Algebra.	Piano. Organ. Tuning.	
8.40–9.20	Reading, Grades 1, 2, 3, 4, 5, 6.	Arithmetic, Grades 7, 8.	Algebra.	Piano. Tuning.	
9.20–10	Language, Grades 1, 2, 3, 4.	Elementary English. English, 1st year. " 3d year.		Piano. Organ. Tuning.	
10–10.10	RECESS.				
10.10–10.50	Arithmetic, Grades 1, 2, 3, 4.	English, 4th year. German, 1st year.		Piano. Organ. Tuning	
10.50–11.30	Nature study.			Piano tuning. Harmony and counterpoint. Senior harmony. Sub-senior harmony. Junior harmony. Point music notation.	Caning. *
11.30–11.40	RECESS.				
11.40–12.15				Piano. Tuning. Chorus class.	Caning. *
12.15–1.15	DINNER HOUR.				

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

	LITERARY DEPARTMENT.			MUSIC.	MANUAL TRAINING. PHYSICAL CULTURE.
1.15-2	Geography, Grade 4.	Latin, 3d year. English, 2d year.		Harmonic notation. Piano. Point music notation. Tuning. Organ.	Manual training. Caning. Domestic science. Cord and raffia. *
2-2.45	U. S. History, Grade 3.	History of Great Britain and Ireland. German, 2d year.		Piano. Tuning.	Caning. Mattress work. Domestic science. Physical culture. *
2.45-3	RECESS.				
3-3.30	Geography, Grade 1.	U. S. History, Grades 1, 2.	Latin, 2d year. Commercial arithmetic and Business law.	Piano. Organ. Tuning.	Physical culture. Caning. Mattress work. *
3.30-4	Geography, Grades 2, 3.	Latin, 2d year. Commercial arithmetic and Business law.		Piano. Organ. Tuning.	Physical culture. Reed work. Caning. Mattress work. *
4-4.30	Slate writing. Kleidograph.	Typewriting.		Piano. Organ. Tuning.	Caning. Physical culture. *
4.30-5	Typewriting.			Piano. Tuning.	Caning. Physical culture. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.
Class in physical culture for older girls, three evenings each week.
Physical culture class from 5-5.30 every day.
Harmony, counterpoint, organ and piano practice every evening until 8.30.

LIST OF PUPILS.

ALEXANDER, MAX
ALOI, LUCIO
APPELLO, JOSEPH
BAUER, ADOLPH K.
BENNETT, MILTON (WILLIAMS)
BRAND, WILLIAM J.
BREEMAN, CORNELIUS
BROWN, CHARLES J.
CAMPBELL, EDWARD K.
COHEN, ELMER R.
DENK, LOUIS
DERFUS, ALBERT
DIAMOND, SAMUEL
DOBLER, HERMAN
DONNELLY, EDWARD M.
EARLY, JOHN CRAWFORD
FOURNIER, WILLIAM A.
GIBBONS, JAMES J.
GOLDBERG, JULIUS
GURRIELL, CLARENCE
HARRY, ORLANDO J.
HEIDELBURGER, LEO
HOLST, HAROLD
HOTCHKIN, HAROLD
ILER, GEORGE C.
JENSEN, LOUIS
JOHANNIS, ADOLPH
JOHNSON, JOHN
KEARNEY, EDGAR F.
KOEPPE, JAMES
KRAUER, GEORGE D.
LEWIS, WILFORD
LOEWENSTEIN, MILTON
LUNDBERG, ROBERT C.
LUPPINO, ANTHONY E.
LYONS, JOSEPH
LYONS, THOMAS
MAHLER, SIMON
MARESCA, LOUIS
MARKS, ROBERT
MASSA, AUGUSTINE
MEALEY, EDWARD J.
MEYER, DOUGLAS A.
MOREL, PAUL
MORGAN, WILLIAM F.
MURRAY, HENRY V.
NOSTA, ALFONSO
PECORE, ROBERT
PILATA, MICHAEL
PITCHARSKY, DAVID
PRINCE, FRANK
REILLY, EDWARD J.
RICE, CARL G.
RITTER, RODERICK L.
ROACH, AARON I.
RUTKOWSKI, BERECK
SABEL, HARRY
SCHNEIDER, ADOLPH E.
SICHEL, HERBERT
SMITH, ERNEST
SWEZEY, CHESTER H.
TAFERNER, THEODORE A.
THIELEMANN, CHARLES
TRASI, DOMINICK
VAN DYCK, JOHN
WINTERER, ROBERT
WISOKIR, FRANK

ABRAMS, ANNIE M.
ASKENAS, RACHAEL
AVALLONE, CAROLINE
BALDWIN, VASHTI
BIASI, MARY J. DI
BLAUSTEIN, FRIEDA A.
BRUNI, VERA
CURTIS, FLORENCE M.
EASTBURN, WINIFRED S.
FEINSTEIN, MARY
FENDRICH, BELLA M.
FLINT, MILDRED
FRIEDLAND, SARAH
HERRMANN, LYDIA
JESSEN, EMILY A.
JOHNSON, ALICE
KELLEY, HANNORA
KINGSLAND, EMMA
LANSING, GENEVIEVE M
MANEE, MAY
MOSES, EDNA M.
OLIVER, SADIE
PAVIA, ANNIE
PENNELLS, SADIE
PENNY, M. MARGUERITE
SCHAFER, HELEN
SENOS, IRENE
SIEVERT, FRANCES E.
TAUB, ROSE
VACIRELLO, TERESA
VAN ETTEN, OLIVE M.
WAGNER, ANNA
WALSH, MARION G.
WARSCHAUER, ANNIE F
WOLOVER, WINIFRED

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